MUSICAL COURIER

Review of the World's Music

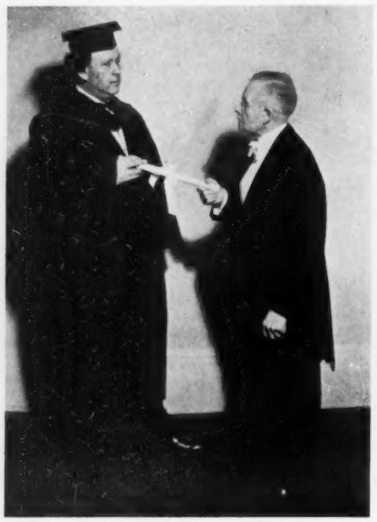
Subscription $3.00
Europe $4.50 Annually

NEW YORK, JULY 15, 1937

Price 20 Cents

DUSOLINA GIANNINI

Sang in Vienna in the World Premiere of Her Brother, Vittorio Giannini's, Requiem. Next Season She Makes European and Metropolitan Opera Appearances



AN HONORARY DEGREE
of Doctor of Music was conferred on Leon Sametini, violinist and pedagogue, by Dean Allen Spencer of the American Conservatory of Music, Chicago. (Photo by Kaufmann & Fabry)

FRANK PARKER, tenor, and ANDRE KOSTELANETZ, conductor, rehearse for the Chesterfield Hour, a weekly Wednesday evening feature of the Columbia Broadcasting System. (Pictorial Feature Service.)

LILY PONS
grants an interview to high school journalists. (Photo by Pictorial Feature Service.)

COLETTE D'ARVILLE,
mezzo-soprano, is spending the summer in France. She returns to America in the fall for her season here.

GRADUATING CLASS OF 1937 OF THE PHILADELPHIA CONSERVATORY OF MUSIC.
(Mrs. D. Hendrik Ezerman, managing director). Standing, left to right, Marvin Paul Gross, Florence Wartman Paist, Charlton Lewis Murphy, Allisse Harris Why, Harry Jones Tomlinson; seated, Jane Mary Kolb, Margaret Felton Schwartz, Ellen O'Connor, Olivia Jane Keate, Rita Elvera Bruni. (Photo by Rembrandt Studios, Inc.)

MARION SCHROEDER BOORAS, soprano, and MINAS BOORAS, baritone, arriving at the Shreveport (La.) airport for their joint concert on June 24 at Byrd High School Auditorium. With the Chicago singing couple is their three-year-old son, Alexander.

LEA LUBOSHUTZ
returned from her European tour early this month and went to her summer home in Maine. She is to be heard again in New York at Carnegie Hall next winter, and is engaged as soloist with the Indianapolis Symphony Orchestra in January.

DOROTHY BACON,
contralto, leaves for Scandinavia in July. She is to be heard in concerts in Stockholm and Gothenburg and in two broadcasts.

DANIEL HARRIS,
baritone, following two performances at Robin Hood Dell in Philadelphia, is now in Cincinnati making ten appearances with the Cincinnati Zoo Opera Company.

(See Inside Back Cover for Additional News Pictures)

ESPERANZA GARRIGUE
ART OF SINGING
METROPOLITAN OPERA HOUSE STUDIOS
1425 Broadway, N. Y. Phone PEnn. 6-2634

MRS. L. A. TORRENS
TEACHER OF SINGING
Studios:
Steinway Hall, 113 West 57th St., New York City
26 Gramercy Park, New York City
Telephone: GRamercy 5-6264

RUTH BRADLEY
PIANO INSTRUCTION
ACCOMPANIST and COACH
817 Steinway Hall, N. Y. C. Tel. CIrcle 7-2916

JUNE BURGESS
29 West 87th Street,
New York, N. Y.
Tel. SChuyler 4-6892

JOHN CAMPON
TEACHER OF VOICE
NO VOICE ACCEPTED unless definite vocal progress can be assured. Pamphlet sent on request.
156 W. 72nd St., New York. SUsquehanna 7-0197

MME. ANITA RIO
SINGING TEACHER WHO SINGS
360 West 22nd Street, New York
Phone: CHelsea 3-6911

MRS. A. THEODORE GAILLARD
PIANO and HARMONY
Specializing in Teaching Children
Endorsed by: Gabrilowitsch, Schelling, Samaroff
61 E. 86th St., New York Tel. SAcramento 2-5828

MME. JOHANNA BAYER-LEE
ART OF SINGING
TONE PRODUCTION—DICTION—REPERTOIRE—STYLE—COACHING
Studio: 502 W. 113th St., N. Y. CAthedral 8-1096

NORMAN JOLLIFFE
BASS-BARITONE
TEACHER OF SINGING
Studio 171 W. 71st St., N. Y. TRalfagar 7-0553
15th Year Soloist Marble Collegiate Church

BURNHAM-WRAGG PIANO SCHOOL
THUEL BURNHAM RUSSEL WRAGG
All branches of piano playing and keyboard harmony
Steinway Hall, 113 W. 57th St., New York

MRS. JOHN DENNIS MEHAN
Established in N. Y. City, 1901. Endorsed by 1500 artists in the musical world.
All vocal defects adjusted.
817-18 (new studio) Carnegie Hall, N. Y.
Appointment by Telephone—CIrcle 7-1472

PHILIP MITTELL
Teacher of many distinguished symphony, quartet and concert violinists. Coach to artists of radio, theater, screen and concert hall.
Studio: 50 W. 67th St., N. Y. ENdicott 2-3464

MILLO PICCO
Baritone Metropolitan Opera Co.
Hotel Dauphin, Broadway at 67th St., New York
Phone: TRafalgar 7-2200
ONLY SERIOUS STUDENTS ACCEPTED

ERNESTO BERÚMEN
CONCERT PIANIST and TEACHER
14 West 68th Street, New York
TRafalgar 7-8993

LEO BRAUN
VOICE—REPERTOIRE
TEACHER OF
many famous Opera and Radio Stars
OPERATIC ENSEMBLE CLASSES
Metropolitan Opera House Bldg. (Studio 64), N. Y.

RONALD MURAT
COMPOSER—VIOLINIST
of Juilliard School Faculty
601 Cathedral Parkway, N. Y. Tel. CA. 8-8852
Summer Studio at Haddam, Conn.

EDGAR SCHOFIELD
Member of the
AMERICAN ACADEMY OF TEACHERS OF SINGING
NEW YORK SINGING TEACHERS' ASSOCIATION
50 West 67th Street, New York
Telephone: ENdicott 2-9527

VLADIMIR GRAFFMAN
VIOLINIST AND TEACHER
226 West 97th Street
New York, N. Y.

ELLMER ZOLLER
COACH—ACCOMPANIST
162 West 56th Street, New York City
Telephone CIrcle 6-2654

ALICE GARRIGUE MOTT
ART OF SINGING
The Riviera, 790 Riverside Drive, New York
Telephone: AUdubon 3-3748

PAUL REIMERS
TEACHER OF SINGING
OF JUILLIARD SCHOOL FACULTY
57 West 46th St., New York City
Telephone BRyant 9-1927

JEAN SKROBISCH
OPERATIC AND CONCERT TENOR
(Formerly Covent Garden)
Complete Training for Successful Career
Steinway Hall, 113 W. 57th St. Tel. COl. 5-1418

MAUDE DOUGLAS TWEEDY
TEACHER OF SINGING
205 West 57th St., New York
CIrcle 7-1723

WALTER GOLDE
TEACHER OF SINGING
Studio: 113 West 57th St., New York City
Telephone: CIrcle 7-2433

PAUL YARTIN
Harmony — Counterpoint — Composition
45 West 94th Street, New York
RIverside 9-9626

EDGAR STILLMAN-KELLEY
COMPOSER-AUTHOR
Pilgrim's Progress,
Alice in Wonderland,
New England Symphony, etc.

WILLIAM S. BRADY
TEACHER OF SINGING
Studio: 137 West 86th St. New York
Telephone: SChuyler 4-3580

F. W. RIESBERG, A.A.G.O.
Organist Sesquicentennial Exposition
PIANO, ORGAN AND HARMONY INSTRUCTION
Studied under Scharwenka and Liszt
N. Y. School of Music and Arts, 310 W. 92nd St.
Tel.: SChuyler 4-4140
Personal Address: 321 West 74th Street
Tel.: SUsquehanna 7-5702

EDOARDO PETRI
TEACHER OF SINGING
Metropolitan Opera House Studios
1425 Broadway, N. Y. Phone: PEnn. 6-2628

HANNA BROCKS
CONCERT SOPRANO—VOICE TEACHER
Private and Group Instruction
Studio: 257 West 86th Street, New York
Phone: SUsquehanna 7-6625
Summer Session—Burlington, Vermont—July-September

LOUISE GERARD THIERS
TEACHER OF SINGING
Concerted Operatic Interpretation
Concert Repertory
805 Carnegie Hall, N. Y. Phone CIr. 7-3515

CARL M. ROEDER
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School, Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

LOUIS BACHNER
VOICE—Teacher of
Sigrid Onegin, Heinrich Schlusnus, Ria Ginster
Hotel Ansonia, New York SUsquehanna 7-3300

EDWARD HARRIS
ACCOMPANIST—COACH
Concert and Radio Repertory for Singers
Studio: 111 East 37th St., N. Y.
Phone: LExington 2-5274

EDWIN ORLANDO SWAIN
BARITONE AND TEACHER OF SINGING
157 West 79th Street, New York City
Telephone, SUsquehanna 7-1152

CLAUDE GONVIERRE
TEACHER OF PIANO
COURSES AT HUNTER COLLEGE
Studio: 1225 Park Avenue, New York
SAcramento 2-5714

SOLON ALBERTI
TEACHER OF SINGING
ACCOMPANIST
COACHING IN RECITAL—ORATORIO—OPERA
RADIO—REPERTOIRES
171 West 71st St., New York SU. 7-1514

EDWIN GRASSE
VIOLINIST, ORGANIST, COMPOSER
884 West End Ave., Cor. 103rd St., New York
Telephone: ACademy 2-0588
Will Accept Advanced Violin Pupils

Accredited Musical Courier Correspondents *

Foreign

ARGENTINA, S. A.
Buenos Aires: Jorge M. White, Paraguay, 1207.

AUSTRALIA
Adelaide: Cynthia Hendrickson, 26 Watson Ave., Rose Park, Adelaide, South Australia.
Sydney: Elizabeth Plummer, 4 Monaco Flats, Anderson Street, Double Bay.

AUSTRIA
Vienna: Dr. Paul A. Pisk, Schleifmuehlgasse 19, Vienna IV.

BELGIUM
Brussels: Sidney Vantyn, 108, rue Garibaldi.

CANADA
Edmonton: Frederick Fraser, 9907–106 St.
Montreal: J. Henri Goyer, Room 403, 107 Craig St., W.
Saskatoon: Lyell Gustin, 512 Tenth St.
Toronto: Bernard Preston, 294 St. George St.
Victoria, B. C.: Alan A. Fraser, Seven Oaks.
Winnipeg: Archibald Cooper, 475 Elgin Ave.

CHINA
Shanghai: Vanya Oakes, Care American Express.

CUBA
Havana: Huberto de Blanck, Avenida Simon Bolivar 77-79.

CZECHO-SLOVAKIA
Prague: Gerth-Wolfgang Baruch, Seberaka 8, Prague-Dejvice.

DENMARK
Copenhagen: Christian Leth-Nielsen, Nicolai Plads 5—4e.

EGYPT
Cairo: Gerhard Willner, 113, rue Kasr el Aini.

ESTHONIA
Tallinn: Kibo Päts, Rava 30-4.

FINLAND
Helsingfors: Ilja Busch, Norra Hesperiag 13-A-4.

FRANCE
Paris: Irving Schwerké, 6 Square Leon Guillot, XV.

GERMANY
Berlin: Heinrich Franke, Suarez str. 41, Charlottenburg-5-Berlin.
Cologne: Adolf Spies, 569 Neusserstr.
Dresden: Elinor Janson, Reichs str. 13. Dresden A. 24, 'phone 45078.
Frankfort-on-Main: Herman Lismann, Hermann Goering Ufer 82.
Hamburg: Edith Weiss-Mann, Johnsallée 2, Hamburg 13.
Leipsic: Clarence Ehrhardt, Jr., Wilhelmstrasse 40, II.
Munich: Paul Ehlers, Johannstr. 72, Solln bei Munich.

GREAT BRITAIN
Edinburgh: William Saunders, 15 Morningside Grove.
London: César Saerchinger, 49, Queen Anne St., W. 1.
Manchester and Liverpool: Norman Moorcroft, 218 Deane Road, Bolton, Lancashire, Eng.

GREECE
Athens: Frank Choisy, 60 Zoodohou Pighis.

HOLLAND
Amsterdam: Max Tak, 22 Vijselstraat.
The Hague: Henry de Groot, 350 Fahrenheitstr.

HUNGARY
Budapest: Alexander Jemnitz, V1,Bulyovsky Ucca 21.

IRISH FREE STATE
Dublin: M. F. Linehan, 37 Wellington Road.

ITALY
Florence: Dorothy Nevile Lees, 24, via Foscolo.
Milan: Mary Tibaldi Chiesa, 4, Via Lanzone.
Rome: Stella Saxton, Excelsior Hotel.

JAPAN
Tokyo: I. J. Fisher, 495 Itchome, Totsukamachi, Yodobashi-ku.

MEXICO
Mexico City: Verna Carlton Millan, Avenida Veracruz Num. 69.

MONACO
Monte Carlo: Sébastien Jaspard, La Vedetta, Escaliers Sainte-Devote, No. 3.

POLAND
Warsaw: Karol Stromenger, Wilcza 5, m. 9.

RUMANIA
Bucharest (III): Romeo Alexandrescu, 87, rue Aurel Vlaicu, et.I.

SPAIN
Barcelona: Baltasar Samper, Via Layetana 21, 2°
Madrid: José M. Franco, 5, General Arrando.

SWEDEN
Stockholm: Bengt Pleijel, Geergatan 8.

SWITZERLAND
Geneva: Georges Perret, 27, Chemin de Miremont. 'Phone: 51.451.
Zurich: Josef Kisch, Splügenstrasse 4.

U. S. S. R.
Moscow: Miss Valentine V. Kronin, Kabanikhin Per. 28, kv. 9, Moscow 56.

Domestic

ALABAMA
Birmingham: Alice Graham, 2101 Eleventh Court, South.

CALIFORNIA
Los Angeles: Richard Drake Saunders, 5617 Hollywood Blvd., Hollywood, Calif.
San Diego: Helen Bagg, 1327 West Lewis St.
San Francisco: Alfred Frankenstein, San Francisco Chronicle.

COLORADO
Denver: Gustav Schoettle, 210 W. 13th Ave.

CONNECTICUT
New Haven: Mina Kirjofsky, 117 Sheffield Ave.

DISTRICT OF COLUMBIA
Washington: Gertrude Effenbach, 1510 19th St., N. W.

GEORGIA
Atlanta: Mabelle S. Wall, 343 Peachtree St.

INDIANA
Indianapolis: Herschell C. Gregory, 404 N. West St., Lebanon, Ind.

LOUISIANA
New Orleans: Ottile Lambert, 2036 Napoleon Ave.

MAINE
Portland: Sylvia Rowell, 163 Neal Street.

MARYLAND
Baltimore: Gustav Klemm, 920 St. Paul St.

MASSACHUSETTS
Boston: Moses Smith, 26 Museum Road.

MICHIGAN
Ann Arbor: Alan McLean Taylor, 224 E. Maumee St., Adrian.
Detroit: Mary Endicott Manning, 5330 John R. St.
Grand Rapids: Helen Baker Rowe, 119 Prospect Ave., N. E.

MINNESOTA
Duluth: Carl B. Costello, The Duluth Herald, 424 West First St.
Minneapolis: Earle G. Killeen, U. of Minnesota.

MISSOURI
Joplin: H. D. Robards, 1230 West Ninth.
Kansas City: Mrs. Paul C. Barbee, 3924 McGee St.
St. Louis: Oscar Condon, 1004 Olive St.

NEBRASKA
Omaha: Jean P. Duffield, 5107 Underwood Ave.

NEW JERSEY
Trenton: W. T. Rockhill c/o W. H. Young, Inc., 325 Calhoun St.

NEW YORK
Buffalo: Louise H. Marvin, 394 Elmwood Ave.
Rochester: David E. Kessler, Rochester Journal.
Syracuse: Harold L. Butler, Syracuse University.
White Plains: Edna Horton, 27 Knollwood Park.

OHIO
Cincinnati: Marie Dickoré, 3348 Burnet Ave.
Cleveland: Rosa H. Widder, 1740 Coventry Rd.
Columbus: Harold G. Davidson, 2123 Iuka Ave.

OKLAHOMA
Oklahoma City: Mrs. Frances Potter Hauser, Warner Theatre.

OREGON
Portland: David Piper, 702 Studio Bldg.

PENNSYLVANIA
Philadelphia: Margaret M. Coddington, 5808 Florence Ave.
Pittsburgh: Ralph Lewando, 121 Elysian Ave.

RHODE ISLAND
Providence: Blanche N. Davis, 33 Henry St., Edgewood, R. I.

TEXAS
El Paso: Mrs. Hallett Johnson, 1311 Montana St.
Fort Worth: E. Clyde Whitlock, 1100 W. Cannon St.
Houston: Katherine B. Morgan, 1117 Jackson Blvd.
San Antonio: Mrs. Stanley Winters, 511 Avenue E.

VIRGINIA
Richmond: John George Harris, 3616 Noble Avenue.

WISCONSIN
Milwaukee: Justin McCarthy, 3302 N. McKinley Blvd.

* *See first editorial page for list of other representatives.*

VOL. CXVI—No. 3
WHOLE NO. 2943

Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscriptions $3.00—Europe $4.50—Canada $4.00.

FIFTY-EIGHTH YEAR

RICHARDSON **IRWIN**
TEACHER OF SINGING
55 Tiemann Pl., N. Y. C. Tel. MOn. 2-9469

DANIEL HARRIS
BARITONE
150 West 58th St., New York CIrcle 7-6373

Leonard Shure
CONCERT PIANIST
Suite 703, 119 W. 57th St., New York
865 Brush Hill Road, Milton, Mass.

ISABEL FRENCH
SOPRANO
TEACHER OF SINGING
22 Embankment Road, Boston, Mass.

VLADIMIR **PADWA**
Pianist—Accompanist—Teacher
Accompanist for MISCHA ELMAN
Apt. 3A, 246 W. 72rd St., N. Y. C. Tel. Sus. 7-6864

MAUD **KEY SHELTON**
Soprano
CHICAGO GRAND OPERA
828 Orchestra Hall Bldg. Chicago, Ill.

ETHEL GLENN HIER
COMPOSER-PIANIST-TEACHER
Ensemble Classes
205 W. 57th St., New York Circle 7-5175

AVERNE **WESTLAKE** "FORTNIGHTLY" MUSICALES
Advanced Thought in Piano Technique in its Relation to Colorful Interpretation. Classes visited by appointment. 57 West 58th St., N. Y. Tel. PLaza 3-8582.

LILA LA MOTTE
CHARACTER ACTRESS
1012 Kimball Building, Chicago, Ill.

ROBERT ELMORE
CONCERT ORGANIST
"RECITAL THRILLS CARNEGIE HALL CROWD"
—*N. Y. Journal, Dec. 3, 1936*
Management: Richard Copley, 113 W. 57th St., New York

SAMUEL **MARGOLIS** VOICE CULTURE
152 West 57th Street, New York
(Adj. Carnegie Hall) Tel. COlumbus 5-9185

Mr. and Mrs.
HERMAN DEVRIES
TEACHERS OF SINGING
Add.: Congress Hotel, Chicago. Har. 3800

CAROLINE THOMAS
VIOLINIST
Concert Management of Caroline Thomas Room 701 119 W. 57 St. New York City

FELIX ROBERT **MENDELSSOHN**
CELLIST AND CONDUCTOR
Address Musical Courier, 119 W. 57th St., N. Y.

BLANCHE SLOCUM
CONTRALTO
Chicago Conservatory, Kimball Hall, Chicago, Ill.

NADIA REISENBERG
PIANIST
21 East 87th St., New York ATwater 9-7195

INA DE MARTINO
LYRIC-COLORATURA
ROYAL OPERA, ROME SAN CARLO OPERA
Room 706, 119 W. 57th St., New York

SERGEI TARNOWSKY
PIANIST-TEACHER
Studio: 75 East Division St., Chicago, Ill.
Tel. Delaware 8594

DINO BIGALLI
CONDUCTOR — VOCAL COACH
1011 Auditorium Building, Chicago, Ill.

Mildred DILLING
HARPIST
Management: Haensel & Jones, Steinway Hall, N. Y.
Studio: 400 East 52nd St., N. Y. PLaza 3-8717

EMANUEL ONDRICEK
Teacher of Ruth Posselt, Toscha Siloff, Francesco Zecchino and others
VIOLIN STUDIOS
14 E. 73rd St., N. Y. 250 Huntington Ave., Boston, Mass.

PIETRO A. YON
ORGANIST
Carnegie Hall, New York City Circle 7-0951

EDWARD **COLLINS**
Pianist—Composer—Conductor
503 Kimball Building Chicago, Ill.

HARRIET FOSTER
CONTRALTO—VOICE and COACH
140 East 52nd Street, New York City
Telephone: Wickersham 2-5537

HANNA BUTLER
Art of Singing
512 Fine Arts Building Chicago, Ill.

HENRY F. **SEIBERT**
Organist and Choirmaster Lutheran Church of the Holy Trinity, Central Park West at 65th Street, New York
LESSONS — RECITALS

JOSEPH **SCHUSTER**
CELLIST
Address: Suite 705,
119 West 57th St., New York, N. Y.

ARPAD SANDOR
COACH
PROGRAM BUILDING FOR RECITALS
136 W. 55th St., New York Phone: Circle 7-6364

SIBYL SAMMIS MacDERMID
SOPRANO
PUPILS ACCEPTED
SHERMAN SQUARE STUDIOS
160 W. 73rd St., N. Y. C.
Tel. TRafalgar 7-6701 and ENdicott 2-0748

MU PHI EPSILON
National Music Honor Sorority
National President: BERTHA M. KING, Minneapolis, Minn.
NATIONAL CLUB HOUSE
333 Central Park W., Apt. 33, New York
Telephone Riverside 9-9332
EDNA M. WERDEHOFF, Mgr.

RALPH **LEOPOLD** PIANIST
Studio: 30 W. 69th St., N. Y.
Concert Mgt. Harry Culbertson
8528 Blackstone Ave., Chicago, Ill.

Westminster Choir School
Training choral conductors for the church, civic chorus, school and college
JOHN FINLEY WILLIAMSON, *President* PRINCETON, N. J.

LUCILE **DRESSKELL** MILES
VOICE — VIOLIN — VIOLA D'AMORE
"A Different Program"
511 W. 113th St., N. Y. C. MOnu. 2-9014

HARRIET CASE
TEACHER OF SINGING
1625 Kimball Bldg., Chicago, Ill.
Har. 4868 Drexel 5890

HELEN LANIER
SOPRANO
Mgt. Richard Copley, 113 West 57th St., New York

TESSA **BLOOM**
CONCERT PIANIST
Room 704, 119 West 57th St., N. Y.

BISSELL **PADGITT**
CONCERT PIANIST AND TEACHER
Auditorium Bldg., Chicago, Ill. Harrison 6546

RUTH **SHAFFNER**
SOPRANO—Formerly Soloist St. Bartholomew's
904 Park Ave., N. Y. BUtterfield 8-8411

ALBERTO V. **SCIARRETTI**
Pianist—CONDUCTOR—Voice
148 West 57th St., New York. CIrcle 7-5892

LUISA **MONTEZ**
AND COMPANY
Spanish-American Folk Song Fiesta in Costume.
Bare Booking Bureau
200 West 57th St., New York Circle 7-7597

Mme. Melanie GUTTMAN-RICE
INDIVIDUAL VOCAL INSTRUCTION—Class Courses: (A) Theory of Voice Training. (B) Analysis of the Standard German Song. Endorsed by Artur Bodanzky.
370 Central Park West, N. Y. C. Riverside 9-3280

HENIOT LEVY
PIANIST
KIMBALL HALL CHICAGO, ILL.

ETTA **HAMILTON MORRIS**
TEACHER OF SINGING
102 Pierrepont St., Brooklyn, N. Y. Tel. MAin 4-6935

JOHN H. PATRICK
BASSO
Suite 530, Philharmonic Auditorium, Los Angeles, Calif.

MADELENA **PALTENGI**
LYRIC SOPRANO
CONCERTS AND COSTUME RECITALS
30 Steinert Building, Boston, Mass.

SIGISMOND STOJOWSKI
PIANIST
New York Studio, 150 West 78th Street
Management Richard Copley *Steinway Piano*

ETHEL and OTTO LUENING
Room 701, 119 West 57th St., New York

GRACE **CASTAGNETTA**
PIANIST
Management: Bernard R. Laberge, Inc.,
2 West 46th St., New York City

MARCELLA GEON
Pianist Available for Opera Recitals
PIANO—VOICE STUDIO
160 West 73rd St., N. Y. Tel. TRafalgar 7-6700

EDYTHE MAY **CLOVER**
CONCERT PIANIST and TEACHER
Scharwenka Exponent
24 West 68th St., N. Y. C. SU. 7-8810

KATE S. CHITTENDEN
PIANOFORTE—REPERTOIRE—APPRECIATION
The Wyoming, 853 Seventh Ave., (55th St.)
Circle 7-5329

CESARE STURANI
VOICE — COACH
Hotel Ansonia, New York City
Phone: TRafalgar 7-8770

CLARENCE DICKINSON
CONCERT ORGANIST
Organist and Director, The Brick Church and Union Theological Seminary. Director of the School of Sacred Music of Union Theological Seminary. 412 Fifth Ave., N. Y. C.

WALDEMAR B. **HILLE**
PIANIST — CONDUCTOR — ORGANIST
440 W. 57th St., N. Y. C. Tel. COL. 5-4726

HERMAN **WEIGERT**
SOLE OPERA COACH TO FLAGSTAD
Royal Opera House, Covent Garden
London, England

LOUIS ROUSSEAU MUSIC COLONY
(Study and Recreation)
July 1 to August 28—Eagles Springs Lake, Wis.
VOICE — LANGUAGES — OPERA REPERTOIRE
For information address: 605 Auditorium Bldg., Chicago

KATHRYN TYNDALL **DRYER**
TEACHER OF DRAMATIC ART
171 West 57th St. Tel. CIrcle 7-6184

EDWIN McARTHUR
COACH—ACCOMPANIST
350 West 57th St., New York Circle 7-2178

SANDRO **GIGLIO**
BARITONE
Chicago Opera Company
Room 710, 119 W. 57th St., New York City

AMERICAN ACADEMY OF DRAMATIC ARTS
America's Leading Institution for Dramatic Training
Catalog describing all courses from Secretary
Carnegie Hall, New York City

Trinity Principle Pedagogy MUSICIANSHIP
SIGHT SINGING { not "do re mi" / not numbers / not intervals
Working knowledge in three months course.
EFFA ELLIS PERFIELD
103 East 86th St. (at Park Ave.) N. Y. C.

Roy Campbell
VOICE
TEACHER and COACH of
The Roy Campbell Royalists (NBC)
The Continentals ("The Show is On") and
Well Known Radio, Concert and Screen Artists
New Studios—48 West 48th St. Phone BR. 9-0993

KAROL FAHNESTOCK
PIANIST-TEACHER
Personal Representative
ROSE R. CARROLL
4617 Conshohocken Ave.,
Philadelphia, Pa.

LAWRENCE COLLEGE CONSERVATORY OF MUSIC
APPLETON, WISCONSIN
Courses in Piano, Voice, Violin, 'Cello, Organ, Theory, Public School Music and Choir Directing leading to Bachelor and Master Degrees.
CARL J. WATERMAN, *Dean*

The Cleveland Institute of Music
Confers
Bachelor of Music, Master of Music Degrees
Private and Class Lessons in All Departments.
BERYL RUBINSTEIN, Director 2605 Euclid Avenue, Cleveland, Ohio

SYLVAIN NOACK
CONCERT VIOLINIST
Formerly Concert-Master Los Angeles Philharmonic Orchestra
Now Available for Recitals
Robert L. Hollinshead, Mgr.,
5855 Hollywood Blvd., Hollywood, Cal.

HOWARD HALBERT
CONCERT VIOLINIST
RECITALS — TEACHING
Member California String Quartet
131 S. Manhattan Place,
Hollywood, Calif. Phone HE. 6733

ROSABELLE DE LONG
VOICE BUILDER
SOPRANO
CONCERTS—RADIO
2232 N. New Hampshire Ave.,
Hollywood, Cal. Tel. NO. 7063

IRMA OLSSON-SEFFER
PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

BETTE LEWIS
LYRIC COLORATURA
RADIO — CONCERT
OPERA — SCREEN
401 N. Genesee, Hollywood,
Calif. Tel. Whitney 7286

MAE GILBERT REESE
CONCERT PIANIST
ARTIST TEACHER
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

MARGUERITE BITTER
CONCERT PIANIST
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Cal.

FRANK COLSON
DRAMATIC TENOR
OPERA — CONCERT
RADIO — SCREEN
1235 N. Berendo St., Hollywood,
Calif. Phone OL. 6388

MRS. M. HENNION ROBINSON
ACCOMPANIST
COMPOSER
226 S. Norton Ave.,
Los Angeles, Calif.
Phone OR. 3259

HO-TE-MA-WE
INDIAN MEZZO - SOPRANO
CONCERT—RADIO—SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUTH TERRY KOECHIG
MEZZO - CONTRALTO
SCREEN—CONCERT
OPERA—RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

ELEANORE WOODFORDE
SOPRANO
OPERA—RECITAL—RADIO—SCREEN
740 N. Orlando Ave.,
Hollywood, Calif.
Phone WY. 2658

CLAUDIA BRADBURY
COLORATURA SOPRANO
CONCERT—RADIO—RECITAL
720 Spence St., Los Angeles Calif.
Phone Angelus 16260

JAMES GUTHRIE
CONDUCTOR
SYMPHONY—OPERA—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.
or Phone PA. 5110

EDNA NARDINI
CONCERT PIANIST
1861 N. Edgemont, Hollywood, Calif.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

RUSSELL HORTON
TENOR
CONCERT—RADIO
SCREEN—ORATORIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd.,
Hollywood, Calif.

ELLIS LEVY
VIOLINIST
TEACHER — COMPOSER
Former Asst. Concert-Master
St. Louis Symphony Orchestra
614 No. Roxbury, Beverly Hills, Cal.
Phone OX. 3614

LORENZA JORDAN COLE
CONCERT PIANIST
Head of Piano Department
TUSKEGEE INSTITUTE
Booking N. W. Tour 1936-37
Address: Tuskegee Institute
Tuskegee, Alabama

RUTH HOWELL
SOPRANO
DRAMATIC RECITALIST
CONCERT — RADIO — OPERA —SCREEN
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

JULIA BAL DE ZUNIGA
BELGIAN PIANIST
ARTIST TEACHER
7035 Lanewood Avenue
Hollywood, Calif. Phone GR. 3213

PIETRO CIMINI
Voice Specialist
Conductor
Phone FL. 0977
Teacher of Famous Artists of Opera, Screen, Radio, Concert.
Present teacher of
BETTY JAYNES
16 Year Old Opera and Screen Star
620 S. Alexandria, Los Angeles, Cal.

EVA BROWN
TEACHER OF SINGING
Beginners and Advanced
A STUDIO FOR SERIOUS MINDED STUDENTS
3478 W. 6th St., Los Angeles, Calif.
Phone FR. 9523

RALPH REILY
TENOR
OPERA — CONCERT
RADIO — ORATORIO
Care of Musical Courier,
Roosevelt Hotel, Hollywood, Cal.

KRIEG-GERIN STUDIOS
PIANO — VOCAL
ADVANCED — CHILDREN
4414 Lankershim Blvd., No. Hollywood, Calif.
Phone North Hollywood 2038

LUCILE LORELLE
MEZZO-SOPRANO
OPERA—COSTUME RECITAL
—RADIO—SCREEN
Shelton Apts., Hollywood, Cal.
Phone GR. 8141

ALETTA DE HOYOS
LYRIC SOPRANO
OPERA—CONCERT
RADIO—TEACHING
1514 Sanborn Ave., Los Angeles,
Calif. Phone MO. 18707

BLYTHE TAYLOR BURNS
SOPRANO
RADIO—RECITAL—OPERA—ORATORIO
BEHYMER ARTIST BUREAU, Philharmonic Auditorium, Los Angeles, Cal. Phone MA. 2548. Personal Rep.: Wynn Rosmore.

JESSIE MacDONALD (PATTERSON)
SOPRANO
OPERA — CONCERT
RADIO — TEACHING
2253 La Granada, Hollywood,
Calif. Phone HE. 9779
Robt. L. Hollinshead, Mgr.

MARY TEITSWORTH BOYD
SOPRANO
OPERA—CONCERT—
ORATORIO
414 N. Las Palmas Ave.,
Hollywood, Cal. Tel. WY. 6486

COLLEEN SWORD
MEZZO-SOPRANO
OPERA—RADIO—CONCERT
814 S. Van Ness Ave.
Los Angeles, Cal.
Tel. WI. 0806

JOSEPH J. KLEIN
VOCAL TECHNIQUE
CHORAL DIRECTOR
809 N. Brand Blvd.
Glendale, Calif.
(Suburb of Los Angeles)

ROBERT FLACK
ACCOMPANIST
6644½ Hollywood Blvd.,
Hollywood, Calif.
Phone GL. 6176

JOHN A. GRAY
TEACHER OF PIANO
and THEORY
1108 E. 41st St., Los Angeles, Calif.
Phone Adams 0753

ALEXANDER HAMMOND
BASS-BARITONE
ORATORIO
CONCERT — RADIO
635 N. Gramercy Place, Hollywood,
Calif. Phone GR. 4987

BERTHA VAUGHN
VOICE TEACHER
Vaughn artists include RUTH SHAFFNER of New York, MARY TEITSWORTH BOYD of Los Angeles, RUTH TERRY KOECHIG of Los Angeles, FLORENCE RUBENS of Los Angeles, MARY REARDON of Los Angeles.
702 S. Crenshaw Blvd., Los Angeles, Calif. Phone Oregon 6076

MR. and MRS. ABBY DE AVIRETT
TEACHERS OF
PIANO
267 S. Arden Blvd. (Corner 3rd St.)
Los Angeles, Calif. Tel. WH. 7340

ROXANA BYERS
PIANIST
ADVANCED COACH
FOR RECITALS
2501 Allen Ave., Culver City,
Calif. Phone Culver City 2379

MARY COOK COWERD
DRAMATIC SOPRANO
CONCERT—RADIO
SCREEN—ORATORIO
624 N. Alexandria, Los Angeles,
Calif. Phone No. 6197

ELLIS • MILDRED WARE RHODES
TENOR
TEACHER OF VOICE
335 S. Van Ness Ave., Los Angeles, Calif.
Phone WH. 8313
CONTRALTO — OPERA —
RECITAL — RADIO

JOHN WARREN ERB
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
Private address: 48 Fifth Avenue, New York City

CREATORE GRAND OPERA COMPANY
Season 1938-39—Beginning January 15, 1938—
Now Booking 75 West 92nd Street New York City

GEORGE HOYEN
AMERICAN CONDUCTOR
Room 703, 119 West 57th St., New York City

MARGUERITE POTTER
CONTRALTO—VOICE BUILDING—COACHING
Scholarships to the Talented
817 Steinway Hall, N. Y. C. Circle 7-2916

JANE CAMERON
CONTRALTO
Room 708, 119 West 57th St., New York

YOSIE FUJIWARA
TENOR
Care of Alberto Sciarretti
148 West 57th Street, New York City

PETER CHAMBERS
BASS-BARITONE
Per. Rep.: G. H. Dalrymple, 229 W. 42nd St., New York

VITTORIO TREVISAN
ALL BRANCHES OF SINGING
AND ACTING FOR OPERA
520 Fine Arts Building, Chicago, Ill.

ELSA HARTHAN ARENDT
SOPRANO
Soloist First Congregational Church of Oak Park, Ill.
Buelid 27 La Grange 2070 Harrison 6267

RICHARD McCLANAHAN
Representative TOBIAS MATTHAY
Private lessons, class-lessons in Fundamentals
Available as Lecture-Recitalist
806 STEINWAY BLDG., NEW YORK CITY

VIOLET MARTENS
VOCAL COACH
621 Fine Arts Building, Chicago, Ill.

DIMITRI ONOFREI
Leading Tenor Metropolitan Opera Spring Season; Chicago and San Carlo Opera Companies
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

Rosie Britein
COMPOSER—PIANIST
Chicago Conservatory Harrison 0300

EDYTHE J. MAGEE
VOICE—COACH
Metropolitan Opera House Studios, New York City

MR. and MRS. HENRY HOLDEN HUSS
Joint Recitals—Piano and Voice Specialists
Studio: 804 Steinway Bldg., 113 W. 57th St., N. Y.
Tel.: COlumbus 5-9241
Add. 144 E. 150th St., N. Y. Tel.: MOtt Haven 9-0363

The Hon. WILLIAM BROWNLOW
IRISH BARITONE
Concert Management George Leyden Colledge
30 Rockefeller Plaza New York, N. Y.

A POET IN SONG
THELMA SPEAR
(Mrs. Ludwig Lewisohn)
SOPRANO
Suite 705, 119 W. 57th St., N. Y.

PASQUIER STRING TRIO
(JEAN-ETIENNE-PIERRE)
Classical—Romantic—Modern Repertory
Mgt.: Bernard R. Laberge, Inc., 2 W. 46th St., New York

ALICE NICHOLS
ACCOMPANIST and COACH
57 West 75th St., New York Tel. TR. 7-1314

MARJORIE MacKOWN
Pianist
ALLISON
Cellist
Mgt. Harriet Steel Pickernell
1780 Broadway, New York

FLORENCE KASS
MEZZO-SOPRANO
CONCERT - RECITAL
836 Orchestra Building, Chicago, Ill.

HARRIOT EUDORA BARROWS
TEACHER OF SINGING
138 West 58th St., New York Circle 7-3958

AMELIA BRADDOCK
MEZZO-CONTRALTO
403 Carnegie Hall, New York COlumbus 5-2258

ELSA HOTTINGER
CONTRALTO
OPERA — RADIO — CONCERT
549 Fullerton Parkway, Chicago, Ill.

EMILY ROOSEVELT
SOPRANO
Mgt. Richard Copley, 113 W. 57th St., New York

ADELE MARCUS
PIANIST
Personal Representative: Mrs. Ruth Swarthout,
4 East 64th Street, New York

ELSA FIEDLER
ACCOMPANIST-COACH
309 W. 57th St., N. Y. C. COlumbus 5-7750

CHARLES SORCE
New NBC Tenor
Heard Tuesdays, 4:30 P.M. over WJZ
Available for Personal Appearances

ANN TURNER
Lyric Soprano
CONCERTS—RECITALS
703, 119 W. 57th St. N.Y.C. Tel. Wi. 2-3976 (Morns.)

W. M. SPADA
CONDUCTOR—COACH—ACCOMPANIST
18 West 52nd St., New York PL. 3-9146

AUDITORIUM RECITAL HALL
426 comfortable seats
EXCELLENT ACOUSTICS
INDIRECT LIGHTING
MODERN DECORATION AND
GOOD VENTILATION
Mason & Hamlin Piano Furnished
$30 per engagement
WRITE OR PHONE
AUDITORIUM BUILDING
N. E. Cor. Wabash Ave. and Congress St.
Harrison 0134 Chicago, Ill.

DELTA OMICRON
NATIONAL MUSICAL SORORITY
Alma K. Wright, *National President*
371 Hollywood Ave., Douglaston, L. I., N. Y.

MIGUEL SANDOVAL
COACH and ACCOMPANIST
414 Riverside Drive, New York MO. 2-5783

DANIEL SAIDENBERG
CELLIST
CONDUCTOR
Chicago Musical College,
Chicago, Ill.

GIACOMO BOURG
Baritone and Teacher
Prepares for Opera, Oratorio and Recital—
Teacher of Opera and Concert Stars—
Teacher of Amy Ellerman
160 W 73rd St., N. Y. C. Tel. TRaf. 7-6700

Lennart von Zweygberg
CELLIST
Concert Management
George Leyden Colledge
30 Rockefeller Plaza,
New York

HAROLD HENRY
PIANIST
257 W. 86th St., N. Y. SUs. 7-6625
Mgt.: George Leyden Colledge,
30 Rockefeller Plaza, N. Y.

ENZO (Violin) CAESAR (Cello) CARL (Piano)
PASCARELLA TRIO
CONCERT—RECITAL—
INSTRUCTION
Address Suite 705
119 West 57th Street
New York, N. Y.

RARE—PHONOGRAPH RECORDS—35c UP
Unobtainable vocal and instrumental records of all the famous artists for sale. Over 25,000 in stock. Selections by Battistini, Caruso, Bonci, Calve, Destinn, de Lucia, Eames, Gadski, Melba, Plancon and others. Searches made without charge.
Open only Tuesday-Thursday, 7 to 10 P.M.
JACK L. CAIDIN, 1123 Broadway, New York City

Read the MUSICAL COURIER regularly

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

IDA ELKAN
INSTITUTE OF PIANO PLAYING
903 Carnegie Hall, N. Y. C. Circle 6-2746

EMMA OLSSON
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

JOHN VIRGILIO
Member faculty IDA ELKAN INSTITUTE
OF PIANO PLAYING

CECILE HELLER MILLER
SOPRANO
Lieder Singer — Voice Teacher
250 West 94th St., N. Y. C. RI 9-3919

HELEN FREUND
SOPRANO
CHICAGO CIVIC OPERA COMPANY
825 Orchestra Building, Chicago, Ill.

HELEN CHASE
VOICE TEACHER—COACH—HISTRIONICS
Teacher of Margaret Speaks and Other
Distinguished Artists
STUDIO. 316 W. 84th St., N. Y. City. TR 7-9192

VIRGIL SCHOOL OF MUSIC
Mrs. A. K. VIRGIL, Director
317 W. 93rd St., New York. Riverside 9-4899

FREDERIC BAER
BARITONE
Mgt.: Haensel & Jones, 113 West 57th St., N. Y

ANNA GROFF-BRYANT
Teacher of the Art of Voice Development and the Art of Singing
528 Fine Arts Bldg., Chicago Webster 2710

SCIONTI
PIANIST
64 East Van Buren St., Chicago, Ill.

DR. FRANK LAIRD WALLER
Conductor Chicago City Grand Opera
Teacher of Voice from Rudiments to
Grand Opera and Concert Repertoire
1220 Kimball Bldg., Chicago Phone Webster 7238

BIANCA SAROYA
Leading Soprano Chicago and San Carlo Opera Companies
c/o Preston Parr, Germantown Trust Co., Phila., Pa.

JEANNE HASSLER
CONTRALTO—TEACHER—COACH
G. H. Dalrymple, Personal Representative,
229 West 42nd St., New York

AUGUSTA COTTLOW
CONCERT PIANIST—TEACHER
Studio: 52 West 85th St., New York City
Tel. Circle 7-1093

LEONARD **STOCKER** BARITONE
518 W. 111th St.,
New York City
Tel. UNiv. 4-2518

MILDRED BROWNE
COACH — ACCOMPANIST
443 West 22nd St., N. Y. CH. 3-8055

JEANNETTE
VAN DER VELPEN
COLORATURA SOPRANO CHICAGO GRAND OPERA CO.
Mgt.: National League of Community Concerts
810 South Michigan Ave., Chicago, Ill.

PIANO TEACHERS
Desiring Bulletin of
National Piano Playing Tournament
Write:
745 Riverside Drive, New York
AUdubon 3-1539

Vol. CXVI, No. 3
Whole No. 2943

MUSICAL COURIER
An International Journal Established 1880

New York, N. Y.
July 15, 1937

Eugene Goossens' New Opera Scores Strongly In London

Don Juan de Mañara Praised by the Critics—Composer Leads Premiere—Toscanini Ends Series—Philadelphia Ballet in Colorful Performance

By CÉSAR SAERCHINGER

LONDON.—The world premiere of Eugène Goossens' four-act opera, Don Juan de Mañara (libretto by the late Arnold Bennett), was the last notable event and the only novelty of the Covent Garden season.

The production of a full-length all-British work, with a British-American cast and Lawrence Tibbett in the title part, is big news, and the fact that it was successful is almost a sensation. Almost unanimously the critics acclaim it, and even if one cannot share all of their enthusiasm he must admit that it is a full-blooded score, passionate, brilliant and masterly in execution.

Neither the character nor the story are the same as Mozart's, though the Don proves his title to the name up to the hilt. He makes furious love to five women and there are seven violent deaths, probably an all-time record for opera. Instead of descending to hell, however, the hero enters a monastery in the end after seeing the ghosts of his victims and accepting the sacrifice of his last *amour*. Bennett said that he "did not transgress the code of his age," a thought which ought to raise one's appreciation of the era we live in.

The style of the score has been characterized as a development of the Straussian idiom in terms of modernity, but it shows a high degree of originality. The music is continuous, without detachable forms, bent always on underscoring the dramatic situation. The production, conducted by the composer, was excellent; aside from Tibbett, the attraction of the evening, Dennis Noble as José, Norman Allin as Mortès, Margaret Carlisle as Inez and Marie Burke as Paquita distinguished themselves, but hardly more than the rest. The scenery, by Aubrey Hammond, was appropriate.

LAST OF CORONATION OPERA

Tristan, conducted by Beecham, and Orfeo, under Fritz Reiner, were the only additional Covent Garden offerings during the final fortnight. Kirsten Flagstad was a gentler Isolde than we are wont to hear, whose lyrical beauty compensates for more impetuous dramatics. Orfeo was given in the Paris version, with a tenor (André Burdino) for the hero; but with somewhat disappointing effect. Maggie Teyte was an artistic Eurydice, but I am afraid the ballet (the Monte Carlo Russians) stole the show.

"I would not exchange for five minutes my position of independence and immunity from interference and control for all the subsidies of the United States and the Continent put together," Sir Thomas Beecham is quoted as saying in defense of British opera. This may suggest sour grapes or just a rear guard action against windmills; nevertheless there are all sorts of rumors afloat about the future of Covent Garden and the end of the present dictatorship. Some people say Beecham is just "toying" with opera, and that next year there may be another "Toye."

The perfection with which Mozart is produced at Glyndebourne may also give people to think. That excellent season has now given us all five of Mozart's major dramatic works, Cosi fan tutte and Entführung being the last. Cosi, with virtually the same case as last year, needs no comment; Entführung had a delightful production under Fritz Busch and with Carl Ebert, who is responsible for all the Glyndebourne *mise-en-scène*, as a noble Bassa Selim, and Margherita Perras a brilliantly warbling but passionless Constanze. Herbert Alsen, new here, brought genuine comedy to the part of Osmin, and Irene Eisinger was the life of the party as Blondine. Another newcomer, Eric Starling, sang well as Belmonte.

ENTER THE BALLET

As customary about this time of year, opera now abandons the field in favor of ballet. We have the usual Monte Carlo season at Covent Garden, a short season by the Philadelphia Ballet at the Hippodrome, and another Russian company at the Coliseum. The Philadelphians have made an instantaneous hit; the freshness and originality of their productions, the zest and beauty of their personnel, struck audience and critics as something new and worth while. The Barn Dance and Terminal, both redolent of the Western world, were liked best. Incidentally this is one up for America; Miss Littlefield and her company should come again.

(*Continued on page 28*)

American Dancers Hailed in Europe

(*Special cable to the Musical Courier*)

PARIS.—The Philadelphia Ballet, now in Europe, had its London engagement extended a week until July 3, when the ballet came to Paris for a return engagement here. On July 4 the group triumphed in a brilliant Independence Day performance at the Champs-Elysées Theatre. I. S.

I.S.C.M. Festival In Paris Offers Lean Musical Fare

Lack of Originality and Sameness of Style Feature Compositions—Milhaud, Honegger and Souris Present Best Examples

By IRVING SCHWERKÉ

PARIS.—The I. S. C. M. Festival (held here from June 20 to 30) drew delegates and visitors from many parts of the music world. In the course of three programs of chamber music, two of orchestral, and one by the Garde Republicaine, compositions from many nations were played, but the United States was conspicuous by its absence. Seven other concerts, under the auspices of the I. S. C. M., or in honor of it, were also given during the festival period: concerts of French music at Versailles and Trianon, of old music at Royamont Abbaye, three of Polish music, and one, a demonstration of quarter and sixth tones by Alois Haba.

NEW CHAMBER AND ORCHESTRAL MUSIC

At these concerts the following works were heard: second quartet, Arthur Honegger (Switzerland), Voice of Yamato, for soprano, flutes, clarinet, bassoon and cello, by Mitchiko Toyama (Japan); Nonet, Karel Reiner (Czechoslovakia); duet for flute and clarinet, Joaquin Home (Spain); concert piece for cello and piano, Alan Bush (England); Suite en rocaille, Florent Schmitt (France); second quartet, Sandor Veress (Hungary); four songs on poems by Rilke, H. E. Apostel (Austria); ninth quartet, Darius Milhaud (France); piano trio, Henk Badings (Holland); Rhythmic Grimaces, for piano, Miloje Milojevitch (Jugoslavia); music for three pianos, Luigi Dallapiccola (Italy); second quartet, Elisabeth Maconchy (England); and variations on a theme by Rameau, Paul Dukas (France).

The orchestra concerts comprised: Symphonie Concertante, Karol Szymanowski (Poland); orchestra concerto, M. Starokadomsky (Russia); fantasie for strings, Norbert Von Hannenheim (Rumania); second violin concerto, Jerzy Fitelberg (Poland); Hommage a Babeuf, for wind instruments, André Souris (Belgium); Symphonie Concertante, Hilding Rosenberg (Sweden); second symphony, Malipiero (Italy); Nova Zeme Overture, Alois Haba (Czechoslovakia); piano concerto, Jean Françaix (France); Passacaglia, Juan Paz (Argentina); third orchestra suite, Hanns Eisler (Austria); serenade, Conrad Beck (Switzerland); concerto for quartet and orchestra, Joseph Valls (Spain); Divertimento, Erik Larsson (Sweden); and toccata, Demetry Zebré; while the military band concert consisted of Prelude from Suite in F, Roussel (France); Cancion y Movimiento de Baille, E. Lovreglio (Italy); Introduzione, corale e marcia, Casella (Italy); and well known pieces by Pierné, Schmitt, Ravel, Dukas, Debussy, Roger-Ducasse, de Falla and Strauss.

RENDER UNTO CAESAR

While the festival did not disclose the presence amongst us of a new and unknown genius which nobody I daresay expected—it was listened to by large crowds of people, was apparently enjoyed, and therefore should be called a success. The whole thing was carefully organized by the French Section of the I. S. C. M., the halls used (Théâtre and Comédie des Champs-Elysées, and Centre Marcelin-Berthélot) were admirable for the desired purposes, and the interpreters, too great a throng to list here, certainly did their work with conviction and loyal whole-heartedness. The French section is also to be complimented on the elegant festival booklet of 128 pages (programs, biographical notices) which it published and offered by way of appropriate souvenir, to its crowd of international guests and friends.

(*Continued on page 28*)

George Gershwin Dies In Hollywood

Composer Succumbs after Operation For Brain Tumor at Thirty-eight

HOLLYWOOD, CAL.—George Gershwin, composer, died at Cedars of Lebanon Hospital, on July 12, following an operation for a brain tumor, at the age of thirty-eight years. He had been working on a musical score for a motion picture when he collapsed two weeks ago.

Gershwin's rise from a "song-plugger's" position in a Broadway publishing house to a composer of opera and symphonic music based on syncopated rhythms, was one of the remarkable sagas of modern music. He was born in Brooklyn, N. Y., September 26, 1898, of Russian parents and passed his early childhood on the New York East Side. Here he attended public school, meanwhile beginning to study piano with Charles Hambitzer. At sixteen he entered the employ of Remick & Sons, later playing the piano for rehearsals of a Dillingham-Ziegfeld production. He had begun to compose popular songs, the first appearing in 1916 when he was hired by Louis Dreyfus of the Harms publishing house as a staff composer. In 1919 he wrote his first musical show, La La, Lucille, and also composed his first hit song, Swanee.

His rise to Broadway success was rapid. After 1920 he wrote the music for five of George White's Scandals and three years later composed a musical comedy, Our Nell. At this time he met Paul Whiteman, who had conceived the idea of raising jazz to a

(*Continued on page 12*)

Strauss' Salome Sung At Stadium

Alexander Smallens Directs Vivid Performance with Setting and Direction by Ernst Lert—Erica Darbo Heads Outstanding Cast

By R. M. KERR

After a postponement of a day owing to rain, Richard Strauss' opera Salome was produced at the Lewisohn Stadium on July 1 and 2 as the first in a series of operatic performances. Alexander Smallens conducted the players of the Philharmonic Orchestra. The chief singers included Erica Darbo, in her New York opera debut as the heroine; Liuba Senderovna as Herodias; Ivan Ivantzoff as Herod; Sydney de Vries as Jokanaan; Clifford Menz as Narraboth; and Zina Alvers as the Page. Smaller parts were sustained by Charles Haywood, John Dunbar, Ivan Velik, Louis Purdey and Eugene Loewenthal (quintet of the disputing Jews), Josef Kallini and Paul Oncley (Nazarenes), Peter Chambers and Louis D'Angelo (Soldiers), Mr. Loewenthal (Cappadocian) and Lys Bart (Slave). Martin Pistreich was the assistant conductor. The orchestra was augmented by a Hammond Electrical Organ, played by Melchiorre Mauro-Cottone. The stage setting was designed by Dr. Ernst Lert, who also staged the spectacle. The chorus of The Art of Musical Russia, Inc., and dancers from the Ned Wayburn School supplied other elements.

This was probably the best operatic production yet achieved at the Stadium. It

(*Continued on page 10*)

Cincinnati's Summer Opera Draws Overflow Audiences

Aida and Tannhäuser Sung in Initial Week—Rigoletto, Secret of Suzanne and Pagliacci Are Applauded Offerings

CINCINNATI, O.—Capacity audiences proved the rule for the opening week of the summer grand opera season and heard excellent performances of Aida, Tannhäuser and Rigoletto. Handsomely staged, Aida drew the first S.R.O. house for an opening night in the sixteen years of summer opera here.

Such favorites as Rosa Tentoni (Aida), Joseph Royer (Amonasro), Norman Cordon (High Priest), Daniel Harris (King), and Lodovico Oliviero (Messenger), were received with great applause, while the newcomers were Maru Castagna (Amneris), and James de Gaviria (Rhadames).

Maru proved herself entirely capable of carrying on the Castagna traditions, and tumultuous applause approved favorite scenes such as that in the temple, the entrance to Thebes and the Nile scene in which Tentoni also did some beautiful singing. Fausto Cleva's return as director, the effective chorus and the fine *esprit de corps* of the orchestra, composed of members of the Cincinnati Symphony Orchestra, added greatly to the evening's success.

Tannhäuser had the distinction of presenting Bella Vreda, who comes from Sweden. As Elisabeth she was easily the stage in three different roles, each perfectly portrayed, Countess of Ceprano, the Nurse and Maddalena. Fausto Bozza, Nino Carbone, Harris and Johnen adequately completed the cast.

SECRET OF SUZANNE AND PAGLIACCI

The second week opened with a sparkling production of Secret of Suzanne in which Royer held attention with his fine singing and admirable acting. He was ably seconded by Virginia Johnson with the ever resourceful Oliviero as Sante.

The other opera for that evening was Pagliacci in which Lindi, as Canio, vied for honors with Pilotto as Tonio. Miss Johnson as Nedda, Oliviero as Beppe and Harris as Silvio, were heard to advantage and the chorus did effective singing.

GANZ HONORED AT CONSERVATORY

In recognition for his achievement in the field of Music Rudolph Ganz received the honorary Doctor of Music at the seventieth commencement of the Conservatory of Music. It was announced at that time that Dr. John A. Hoffman, an alumnus of the school and its dean for several years, was elected director of the school.

A. G. O. CONVENTION

The American Guild of Organists held its general convention here with such organists as Clarence Watter, Toronto; Alexander Schreiner, Los Angeles; Paul Galloway, Grand Rapids, Mich.; Alexander McCurdy, Curtis Institute; and John Challis, Ypsilanti, artist on ancient instruments. Featured on the program was a public concert in Music Hall presenting for the first time music for two organs, and ensembles for organ, brass and percussion instruments.

An arrangement for women's voices of a Bach Bourrée by Louise Snodgrass was featured by the Madisonville Music Club's annual Composer's Day as well as compositions by Margaret Bronson.

MIKADO SUNG

Under the direction of Thedore Hahn, the Federated Music Project presented a delightful Mikado with a youthful Ko-Ko (Stanley Montfort), who threw traditions to the wind and created a refreshingly novel Lord High Executioner which delighted the audience. The chorus was well trained and sweet-voiced. Josephine Fifthian, music director for the production, deserves credit.

MARIE DICKORÉ

RETURNS TO THE STADIUM

PAUL KERBY,

British conductor, who made his first appearances at the Lewisohn Stadium in New York last summer on July 8 and 11 and on August 12, has been reengaged for this year on July 24. The program includes Mr. Kerby's own composition, Overture to Shakespeare's As You Like It. By request, the second half will be devoted to music of Johann Strauss.

sensation of the performance and her return in other roles is eagerly awaited. Lindi, as Tannhäuser, was in splendid voice and rose to dramatic and vocal heights in the last scene. Stefan Koskevitch shows much improvement since his first appearance here and won merited approbation for his sympathetic and artistic singing of Wolfram. Charlotte Bruno, as Venus, proved herself to be a finely routined artist with beautiful voice. Norman Cordon scored as the Landgrave. The other roles were well sung by Giuseppe Cavadore, Daniel Harris, Oliviero, Louis Johnen and Josephine Imbus.

RIGOLETTO

Armand Tokatyan as the Duke, Carlo Morelli as the Jester, and Lucille Meusel as Gilda were splendid in Rigoletto. All are newcomers to the summer opera season and reaped many curtain calls. Charlotte Bruno's versatility brought her onto the

Richard Wagner Society Offers Prize for Translation

The Richard Wagner Society, Inc., has announced a nationwide contest for the best English translation of a scene from Siegfried, for which cash prizes of $150, $100 and $50, respectively, are offered.

Manuscripts must be submitted by December 31, and be written in triplicate on music manuscript paper, copying the vocal line of the music in Act II beginning "Wilkommen, Siegfried! Sag, du kühner, hast du das Fürchten gelernt?" (page 210 of Schirmer's edition of the vocal score) and closing with "Schmeck du mein Schwert, ekliger Schwatzer!" (page 222). The translation, which should be written under the vocal line, must be "in colloquial but characteristic and powerful language, without rhyme and in accord with the phrasing and accents of the music."

The judges are Lauritz Melchior, Metropolitan Opera Wagnerian tenor; Fritz Reiner, one of the conductors of this summer's Stadium concerts; Leopold Stokowski, of the Philadelphia Orchestra; Lawrence Tibbett, Metropolitan Opera baritone, and Dr. Ernst Lert, head of the opera department of the Curtis Institute of Music, who will serve as secretary for this project.

Mr. Melchior will announce the winners at a concert to be given for the benefit of this project on February 27, 1938. The first prize winner may be commissioned by the Richard Wagner Society to translate the entire Ring cycle of music dramas. Inquiries about the rules of the competition should be addressed to Dr. Lert, secretary of the translation project, Richard Wagner Society, 528 West 111th Street, New York.

IN POPULAR RADIO SERIES

JESSICA DRAGONETTE,

sings on the Palmolive broadcasts on Wednesday evenings over the Columbia Broadcasting System.

Berg's Last Opera, Lulu, Premiered in Zurich

Music Based on Twelve-Tone Scale—Mascagni Leads His Nerone

ZURICH.—The June Festival opened with the world creation of Lulu, Alban Berg's last opera, in the Municipal Theatre, before a crowded, international audience, eager with expectancy.

Berg died a year and a half ago, and as no composer would undertake the task of completing his opus, it was performed up to the end of the second act—more than which Berg had not completed. The sordid story (based on two plays by Frank Wedekind) made a powerful impression. The totally modern music is based entirely on the twelve-tone scale. Most of the applause of the evening went to those responsible for the performance: Director Schmid-Bloss, conductor Denzler, Nuri Hadzic (title role) Peter Baxevanos, Asgar Stig, Albert Emmerich, Marie Bernhard-Ulbrich and Roman Clemens.

The festival also brought Tosca and Butterfly with Dusolina Giannini; Lohengrin with Franz Völker and Judith Hellwig; Massimila Doni and Fledermaus with Erna Sack, and Rosenkavalier with Martha Rohs in the title role and Alfréd Jerger as Ochs.

Closing the festival was an Italian "season," brought here by Cav. Max Sauter-Falbriard. Mascagni came to conduct his Nerone, in which figured Aureliano Pertile (title part), Bruna Fasa, Tatiana Menotti, and the Scala scenery. Nerone scored a sensational success, and Mascagni, now seventy-three, received overwhelming ovations. Lucia and Sonnambula were given with Toti dal Monte.

JOSEF KISCH

Critics Appointed on New York Papers

Grena Bennett for Combined American and Journal—Oscar Thompson Named Reviewer for Sun with Irving Kolodin as Associate and William G. King as Music Editor

Grena Bennett has been engaged as chief music critic of the new combined New York American and Evening Journal, Henrietta Weber leaving the latter paper.

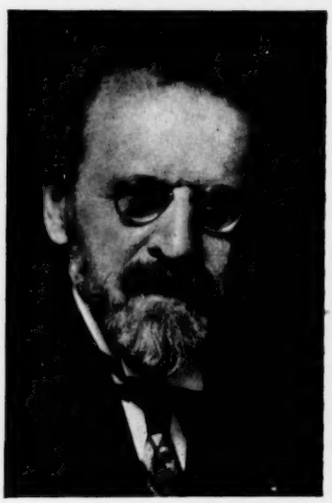
The New York Sun has announced the appointment of William G. King as music editor; of Oscar Thompson as music critic, and of Irving Kolodin as associate critic. All three have been associated with this newspaper for several years, Mr. Thompson and Mr. Kolodin as assistants to the late William J. Henderson, for thirty-five years music editor and music critic of the Sun, and Mr. King as a member of the editorial staff.

For six seasons, Mr. Thompson was music critic of the old New York Evening Post. He has taught at both the Curtis Institute of Music in Philadelphia, and at the New York College of Music. He is the author of Practical Musical Criticism, How to Understand Music, A Tabulated Biographical History of Music, and The American Singer—A Hundred Years of Success in Opera. Mr. King, before joining the Sun, was on the staff of the New York Evening Post and of the Associated Press. Mr. Kolodin, a graduate of the Institute of Musical Art, is the author of The Metropolitan Opera, 1883-1935, and is a contributor to magazines dealing with music and the other arts.

Henriette Weber, late music critic of the New York Evening Journal, is in charge of a six weeks' pilgrimage (arranged by Marsh Tours, Inc.) to musical shrines in Europe. The party sailed on July 6 and will return in the middle of August.

Samuel Chotzinoff, tonal reviewer of the New York Evening Post, is to conduct a course in music criticism at the Curtis Institute of Music next season.

TEACHING IN WEST



SIGISMOND STOJOWSKI,

pianist-composer and instructor, with Luisa Morales-Macedo (Mrs. Stojowski) is conducting summer master classes in piano-playing in Seattle, Wash., and San Francisco. (Apeda photo.)

Ray Lev to Play at Stadium

Ray Lev will play the Schumann piano concerto with the Philharmonic Orchestra at the Stadium, New York, on July 19.

Philadelphia Launches Concerts At Robin Hood Dell With Eclat

John Charles Thomas Soloist on Opening Night—José and Amparo Iturbi Appear as Two-Piano Team—Former Directs First Week's Events Ferde Grofé Leads His Works in Benefit

LISTENING TO THE PHILADELPHIA ORCHESTRA AT ROBIN HOOD DELL.

PHILADELPHIA.—The Robin Hood Dell concerts opened on June 24, with John Charles Thomas as soloist. The huge audience attested to the popularity of this soloist. Mr. Thomas was in fine voice, and did some beautiful singing, both on the opening evening and on the following evening.

Jose Iturbi, who is also a favorite here, was the conductor for the entire first week except on June 26, when Saul Caston wielded the baton.

An event of more than ordinary interest was the appearance of Amparo Iturbi, pianist, with her eminent brother at these concerts. The one of June 29 was held in Convention Hall, when the two pianists played the Bach concerto in C major for two harpsichords and strings. Later Miss Iturbi played the Schumann concerto in A minor. The first was the occasion of the first appearance together in America of these two excellent artists. While their playing had beauty and artistic value, it was unfortunate that the sound conditions in the huge hall did not allow listeners to hear the works clearly, or without echoes and overtones. The Dell concert scheduled for June 28 was postponed to the 30, and that concert also was rained out, so that the regular Dell audiences were unable to hear Miss Iturbi and her brother either together, or singly.

OTHER SOLOISTS

On June 26, Rafael Druian and Harry Cykman were the soloists in the concerto in D minor of two violins by Bach. It was a demanding work finely played. Mr. Caston also did good conducting at this same concert.

Alexander Hilsberg was conductor for the concerts of July 1 and 2, when Efrem Zimbalist was the excellent soloist. The all-Russian program of July 2 was particularly popular.

BENEFIT CONCERT

A gala concert for the benefit of the Philadelphia Milk Fund and the Robin Hood Dell Concerts was held in Convention Hall on June 22. The concert was sponsored by Mayor Wilson, and was attended by thousands. The men of the Philadelphia Orchestra, who make up the largest part of the Robin Hood Dell Orchestra, played under the direction of Ferde Grofé, five of whose compositions for orchestra were presented. Added attractions were radio artists including Jane Pickens, Lucy Monroe, Lucille Manners, the Southernaires and Donald Dickson. M. M. C.

Florence May Festival Ends Brilliantly

Restoration of Monteverdi's Incoronazione di Poppea Is Given

FLORENCE.—Interesting events marked the last ten days of the May Festival. A dance program was given by the Jia Ruskaja Company in the Pitti Palace courtyard.

We had also a splendid restoration of Monteverdi's Incoronazione di Poppea (modernized by Giacomo Benvenuti), the original version first performed in Venice in 1642. The event drew large audiences to the amphitheatre of the Boboli Gardens where a stage was erected. Gina Cigna (Poppea), Giovanni Voyer (Nero) and Tancredi Pasero (Seneca) were the principals. The lavish scenic display by Gino Sensani, the ballets by Boris Romanoff, and the orchestra under the direction of Marinuzzi, contributed to the brilliance of the performances.

The staging of Meridiana, Pirandello's last, (and unfinished play) was a commemoration of the famous dramatist. Castelnuvo-Tedesco wrote music for the work but as Renato Simoni, who staged it, wanted only *semplici effetti fonoci e suoni liberi senza regola musicale*, the score was set aside and not used.

DOROTHY NEVILE LEES.

Yvonne Astruc to Make American Visit

Yvonne Astruc, violinist, will come to America next season under the management of Bernard R. Laberge, Inc. She will appear as soloist with the New York Philharmonic Orchestra, under Georges Enesco, at Carnegie Hall on January 8. Miss Astruc has appeared with the various prominent European orchestras as well as given violin recitals and played with chamber music societies in England, Egypt, Spain, Portugal, Belgium, Switzerland and Germany, in the Orient and Scandinavia.

Eugene Ormandy Elected President of Schubert Memorial, Inc.

Eugene Ormandy, conductor of the Philadelphia Orchestra, has been elected president of the Schubert Memorial, Inc., in succession to the late Ossip Gabrilowitsch, according to an announcement from its board of directors.

Leopold Stokowski heads the Memorial's advisory board, which consists of conductors of major American symphony orchestras. The directors are Mrs. Vincent Astor, Cornelius N. Bliss, Paul D. Cravath, Mrs. Ernest Hutcheson, Arthur Judson, Mrs. Gilbert H. Montague, Walter W. Naumburg, Walter W. Price, Mrs. Arthur M. Reis, Mme. Olga Samaroff, Charles Triller and Allen Wardwell.

Pan-American Festival Prize Won by Jacobo Fischer of Argentina

The $500 prize offered in a competition for a string quartet by the committee of the Pan American Chamber Music Festival, sponsored by Mrs. F. S. Coolidge at Mexico City, July 13 to 24, has been awarded to Jacobo Fischer, of Buenos Aires. Honorable mention went to Francisco Casabona of Sao Paulo, Brazil. Both works are being performed in the festival at Mexico City. The jury consisted of Carlos Chavez, Carl Engel and Hugo Kortschak.

Iturbi to Conduct at Silvermine

Jose Iturbi is to conduct the first annual Starlight Symphonic Festival in Silvermine, Conn., August 20, with seventy-five members of the New York Philharmonic Orchestra, and opera singers as soloists.

PLANS SCHUBERT CYCLE

WEBSTER AITKEN,

young American pianist, has been engaged by the New School for Social Research, New York, for a presentation of the complete piano sonatas of Schubert in four recitals during January and February, 1938, at the school's auditorium. Mr. Aitken recently returned from Los Angeles, where he gave probably the first local performance of the Goldberg Variations of Bach at the University of California; and was soloist with the Los Angeles Philharmonic Orchestra under Otto Klemperer. Mr. Aitken sails for Europe early in July. He opens his season with concerts in England and Scotland in the autumn, followed by a season in this country after January 1. (Photo by Renato Toppo.)

WORDS AND MUSIC

GRACE OSBURN WHARTON and CHARLES WAKEFIELD CADMAN, composer, who was guest of honor at a recent recital in the Lido Room of the Hollywood Knickerbocker Hotel, Hollywood, Cal. Mrs. Wharton has been associated with Mr. Cadman for many years as a lyric writer.

Kern's Roberta Opens Jones Beach Opera

Fortune Gallo Presentations at Seaside Featured by Improved Arrangements and Increased Seating Capacity

Improvements such as increased seating capacity, fast shifting stage sets, enlarged orchestra pit and better amplification equipment were amply rewarded by the attendance of 10,000 persons who heard Roberta, the second season's first offering by Fortune Gallo and J. J. Shubert Productions at Jones Beach on June 26.

Jerome Kern's tuneful score and Otto Harbach's book and lyrics, based on Alice Duer Miller's novel, Gowns by Roberta, which treats of the inheritance of a Parisian dress salon by an American football star, provides a pleasing vehicle.

Tamara, who created the role of Stephanie, the manager of Roberta's, sang the role at the Jones Beach opening. Other principals were, Doris Patson, as Sophie; Hope Emerson as Mrs. Teals; Nina Olivette as Mme. Nunez; Manila Powers as Roberta; Robert Shafer as John Kent; Jack Sheehan as Huckleberry Haines and Victor Morley as Lord Henry. Minor roles were taken by Evelyn Colucci, Betty Davis, Evelyn Riede, Grace Garnet, Dean Dickens, Truman Gaige, George Dobbs, Ralph Magelssen, Wyrona Bimboni, William Newgord, Jerry O'Rouke. Nina Whitney and Louis Dimitri appeared in solo dances. Giuseppe Bamboschek, conducting, gave a well coordinated performance of orchestra and singers. Watson Baratt did the settings. William Holbrook directed the dances and Edward Scanlon was the stage director. Neapolitan Folk Songs which gave color to the intermission, were offered from a barge by Lea Leuzzi, Frank Losavio and Carlo Ferretti.

Chorus and principals were clearly heard over the improved amplification as was demonstrated by the responsive laughs from the large audience to every sortie.

M. S. W.

Leonard Liebling at Ohio University

On July 6, Leonard Liebling, editor of the Musical Courier, lectured at Ohio University, Athens, O., before the summer enrollment of 700 students. His topic was Music In The Life of Today.

Salome Staging and Noted Soloists Featured at Stadium Concerts

(*Continued from Page 7*)

showed much thought and intensive rehearsal in both the musical and staging departments. The guiding hand of Dr. Lert was much in evidence, in the design of the setting—a raised, semi-circular platform against a night sky, said to have been inspired by paintings of Dulac, in the pastel shadings of the costuming, the groupings and even the way in which individual singers coordinated action to the music. The orchestral playing was often superb in its refinement and richness, and the clarity with which details of the score were outlined showed the practised hand of Mr. Smallens, the conductor.

The singing cast was exceptionally strong. Erica Darbo, whose Salome had been acclaimed last winter in the Cincinnati Orchestra's stage production in that city, was a gripping heroine. With bobbed titian hair and black velvet cloak, the lithe and youthful singer (said to have originally been trained as a dancer) gave a dynamic performance. The voice is full and sensuous in the lower register, rather more tenuous in the higher, but managed with great power, expressiveness and variety. Her stage action, stressing the tigress character of Salome, was particularly memorable in those moments when she crouched over the cistern in which the prophet is imprisoned.

Sydney de Vries, Dutch baritone, as Jokanaan, revealed an impressive bearing, and a voice of notable fullness and lyrical appeal. His rapt posture powerfully suggested both the nobility of the mystic, and a human, poetic quality that made Salome's infatuation credible. His singing was distinguished for smoothness and eloquence.

Herod was sung with striking skill by Ivan Ivantzoff, an impersonation that gave human and tragic implications to the frustrated, neurasthenic monarch, underlining his decadence and futility. Herodias was powerfully portrayed by Liuba Senderovna, who exhibited a large and opulent voice, and struck the note of inhuman callousness as well as the hysterical range of this character. The other roles, especially Clifford Menz's Narraboth, formed an effective foil to the monstrous actions of the depraved court. The exacting ensembles were done with effectiveness.

The amplification system sometimes enlarged the voices to the detriment of the orchestral fabric, and the range of action was necessarily limited by a small stage, but as a whole the performance was one of power and in the orchestral playing of notable virtuosity and charm.

The audience, estimated at some 9,000 on the first night, gave repeated recalls to the principal singers and also lauded the conductor and stage director.

LILY PONS IS SOLOIST

Soloist, Lily Pons, and Vladimir Golschmann, conducting the fifth concert of his first season at Lewisohn Stadium on June 27, drew an audience of 11,000 to hear the Philharmonic Symphony Orchestra. The petite coloratura soprano of the Metropolitan Opera Company scored a triumph in her first stadium appearance. Programmed for a generous number of arias, this engaging artist responded with an equally generous number of encores to the enthusiastic insistence of the applauding crowd.

It was decidedly a Pons night, with demonstration heaviest for the Mad Scene from Lucia di Lammermoor. And justly so, for it was in this aria that Mme. Pons achieved heights, not only in artistic results, but in adherence to pitch altitudes, to vocal quality and to tone volume, that surpassed any of her other achievements. She included with this aria the Sparge l'amaro pianto. Amadeo Ghignatti, in his sympathetic flute obbligato to the singer, enhanced the beauty of this aria. Meriting almost equal praise, was the soprano's vocal virtuosity in Una voce poco fa, from Rossini's The Barber of Seville and later in Liadoff's Music Box which she offered as an encore. In the La Forge arrangement of the Blue Danube, the artist's penchant for florid style again was amazing and with highly ingratiating results. Pamina's Aria from Mozart's Magic Flute completed the printed list to which were added, La Forge's Bird Song, with the composer at the piano; Les Filles de Cadiz by Delibes; Dell' Acqua's Vilanelle and Rossini's Alpine Pastorale.

Mr. Golschmann and the orchestra offered accompaniments to the singer that were meticulously timed and shaded. In Weber's Der Freischütz Overture and in the slow movement of the Unfinished Symphony by Schubert, there was evidence of the conductor's sensitivity to the finer musical effects and in Borodin's Polovtsian Dances, there was lavish color.

M. S. W.

JOSE AND AMPARO ITURBI PLAY

The first appearance in New York as a two-piano team of Jose Iturbi and his sister, Amparo, drew an overflow audience to the Stadium on July 7. Alexander Smallens conducted the Philharmonic players in the overture to Gluck's Alceste; Abert's arrangement of a Bach prelude, chorale and fugue; Debussy's prelude to The Afternoon of a Faun; and the *menuet* and *rigaudon* from Revel's Le Tombeau de Couperin. Both conductor and men were in good form on this evening and gave animated performances, particularly excelling in the Debussy and Ravel works.

The Iturbis performed the solo parts in Mozart's concerto in E flat for two pianos and orchestra, and in Manuel Infante's three Spanish dances. The latter work, especially arranged by the composer, introduced a new orchestral background in his Dances Andalouses for two pianos heard at the Stadium last summer. It is a melodious and effective score, based on authentic dance rhythms and giving brilliant opportunity to the performers. Miss Iturbi, a tall and personable figure on the platform, ably seconded her brother in their scintillant and highly virtuosic performance. At the close she played solos. R. M. K.

Bovy Sings Ophelia at Colon Opera

BUENOS AIRES.—On June 30 Vina Bovy sang her first performance of the season at the Colon Opera as Ophelia in Hamlet. She was received with enthusiasm by a large audience. R. B.

Carol Moorland, Pianist, to Make New York Debut

Carol Moorland, American pianist, has returned to her own country after concert tours in Europe. She will make her American debut in Town Hall, New York, on October 30. Miss Moorland,

CAROL MOORLAND

a native of New Orleans, has studied extensively in Europe. She was a protegee of Lucie Caffaret in Paris, and also worked under Claudio Arrau at the Stern Conservatory in Berlin. Further keyboard study was with Simon Barer in Riga and Sweden. For the last two years she has been giving concerts in England and the Scandinavian countries.

Miss Moorland is spending the summer at her home in Connecticut, working on programs for the coming season. Next winter she goes back to Europe for her third tour abroad, playing in recital and with orchestras.

San Diego's Summer Series

SAN DIEGO, CAL.—A series of summer concerts, known as "Star-Lit Symphonies," is being given at the Ford Bowl in Balboa Park, under the auspices of the San Diego Symphony Orchestra Association, which has a membership of 2,200.

The concerts began on July 13, and will be held every Tuesday and Friday evening until August 20. There will also be four children's matinees on Thursday afternoons from July 29 to August 19.

Seventy-five musicians comprise the orchestra, under the baton of Nino Marcelli, musical director of the organization. Guest artists to appear with the orchestra include Hizi Koyke, Japanese prima donna; Blythe Taylor Burns soprano, and Clemence Gifford, contralto, the latter two in an all-Wagnerian program; Emery Darcy, baritone, and A. B. Carleton, tenor. The concerts will be broadcast over a nation-wide hookup.

SOLOIST IN ORATORIOS

GEAN GREENWELL

Recent engagements of this young bass-baritone include appearances in Hora Novissima with the New York Women's Symphony at Carnegie Hall; Bach's St. Matthew Passion with the New York Oratorio Society; The Messiah at Westerly, R. I.; Bach's B minor Mass and Magnificat at Sunbury, Pa.; Elgar's Caractacus at Springfield, Mass., and the B minor Mass with the Bach Society of New Jersey at Newark. Mr. Greenwell has been reengaged for the Worcester Music Festival in October, his fourth consecutive appearance there. During the summer he will sing in opera at Chautauqua, N. Y.

Jorge Bolet Hailed In Havana Recital

Philharmonic Forces and Orquesta de Camera Conclude Seasons—Guitar Virtuoso Plays for Pro Arte Musical Society

HAVANA, CUBA.—Jorge Bolet, Cuban pianist, pupil of the Curtis Institute of Music of Philadelphia and winner this year of one of the awards of the Naumburg Musical Foundation of New York, drew a large audience to hear a program of great interest. Mr. Bolet began with Bach-Busoni's toccata in C major, going on to a group by Schubert and Chopin; Liszt's sonata in B minor; de Falla's Andaluza; Albeniz' Evocation and Balakireff's Islamey completed the list. The artist displayed remarkable virtuosity. Outstanding were the toccata by Bach-Busoni and the sonata of Liszt. The excellent pianist was heartily applauded and at the end of the program many additional numbers were played. This event took place at the Auditorium.

PHILHARMONIC ENDS SERIES

With June's concert the Philharmonic Orchestra of Havana closed this season and commemorated the thirteenth anniversary of its first public appearance. The program contained in the first part a Gretry-Mottl ballet suite and Mozart's clarinet concerto in A major with Enrique Pardo, member of the ensemble, as soloist. After the intermission Santos Ojeda, artist pupil of César Perez y Sentenat, was heard in Rachmaninoff's second piano concerto. He played in musicianly style and was enthusiastically received. The orchestra was in splendid form in the accompaniment. Tschaikowsky's Marche Slave ended this concert. Amadeo Roldan conducted.

Regino Sainz de la Maza, Spanish guitarist, interested a select audience of members of Pro Arte Musical Society with a farewell recital. He presented a good program with works of Weiss, Tárrega, Sors, de Falla, J. S. Bach including a group of his own compositions based on Spanish typical music. He was cordially applauded.

CHAMBER ORCHESTRA FINALE

The following splendid list brought to a close, the activities of the Orquesta de Camera of Havana during this season: Rosenmüller's Suite of Studenten-Music; Alessandro Scarlatti's Concerto grosso in F minor; J. S. Bach's suite (No. 1) in C major and Respighi's Antiche Danze ed arie per liuto (suite No. 3), a free transcription for string orchestra. This concert was given at the Lyceum Society under the direction of José Ardevol.

HUBERTO DE BLANCK

Salzburg Society of America Awards Scholarships

The Salzburg Society of America, an organization founded in 1936 to promote interest in the cultural institutions of Salzburg, has made three awards to American stndents enabling them to study during the current season at the Mozarteum Academy in Salzburg, Austria. The scholarships, two of which were supplied through funds raised by subscription, one donated by Mme. Claire Dux (Mrs. Charles Swift of Chicago), were given in conducting, instrumental music and vocal music respectively. The scholarship in singing was awarded to Janet Fairbank of Chicago, who sailed for Salzburg from New York on June 11; the scholarship in instrumental music was awarded to Ellen Quigley of Boston, sailing on June 29; that in conducting to Irwin Fisher of Chicago, who left on June 28. The respective awards were made by the various chapters of the organization and the students were selected by duly authorized committees.

Weingartner Visits Japan, Gains Striking Success

Leads Beethoven at First Concert in Capital—Rosenstock Heads Own Ensemble—Piastro, Schuster and Mirovitch Have Ovational Reception—Negro Spirituals Featured

TOKYO.—The eminent Viennese conductor, Dr. Felix Weingartner, recently made his initial appearance in Japan, leading the New Symphony Orchestra in Beethoven's fifth and sixth symphonies. Closing the program, the conductor's wife, Carmen-Studer Weingartner, led the orchestra most acceptably in the Leonore Overture (No. 3).

Naturally the New Symphony Orchestra could not respond to this great conductor's demands as do the European orchestras. Nevertheless it was astonishing what Weingartner did with the organization during the month he had rehearsed it.

Of course, his interpretations were exalted, and won an unprecedented ovation. Full of fire and vitality, he appears to be twenty years younger than his venerable seventy-four. Hibiya Hall had a capacity audience, with several of the Imperial family present.

Weingartner will tour the large southern cities (Osaka, Nagoya, Kobe and Kyoto) with the New Symphony Orchestra, returning for two more concerts in Tokyo. Beethoven's symphonies Nos. 1, 3, 5, 6, 7 and 8; Schubert's Unfinished Symphony, the Brahms No. 1, Weber's Oberon Overture, and Strauss's Blue Danube Waltzes make up the Weingartner programs for Japan.

The Japan-Austria Society and the Tokyo Asahi newspaper are responsible for the eminent leader's presence in Japan.

ROSENSTOCK CONDUCTS

The New Symphony Orchestra, under Josef Rosenstock, presented the last concert in its Beethoven cycle. With the Seijo Gakuen chorus, the Japan United chorus (together about 300 voices), Maria Toll, soprano; Kaneko Yanagi, contralto; Ryozo Okuda, tenor, and Keiichi Yatabe, bass, the final offering was the ninth symphony. The soprano and contralto soloists were unusually good, with the tenor and bass satisfactory. In *forte* passages the chorus was too overwhelming due no doubt to the construction of a huge sounding board above the stage. The volume of the chorus should have been controlled to meet this innovation.

The large Hibiya Hall was well filled, for the New Symphony Orchestra has a large following, and Beethoven is the idol of Tokyo's concert-goers.

A fortnight later, the orchestra gave its 180th regular subscription concert. Reger's variations and fugue on a Beethoven theme had a first hearing in Japan. Debussy's La Mer and Stravinsky's Petrouchka music completed the program. The Stravinsky number was a repeat performance by special request.

Rosenstock, during his first year in Japan, has introduced many works new to Tokyo. The orchestra continues to improve steadily under hs guidance.

JAPANESE SONGS PROGRAMMED

Hiroko Iwaya, soprano, was heard in her debut recital of Schubert, Brahms, Hugo Wolf, Verdi, Bellini and modern songs by Japanese composers. Kosaku Yamada's song, Rokki, was the most attractive of the native numbers. The soprano has a pure, sweet voice and sings extremely well. She is a product of the studio of Margaret Netke-Loewe, formerly teacher at the Ueno Academy of Music.

TWO-PIANO RECITAL

Dr. Paul Weingartner, the eminent Viennese pianist, and his artist pupil, Sonoko Inouye, appeared in a two-piano recital, delighting a large audience. Miss Inouye studied for several years in Vienna with Dr. Weingartner, and since he came to the Ueno Academy (Tokyo) she has continued her work with him. Miss Inouye is unusually gifted. The program of Mozart, Schubert, Chopin, Liszt, Sauer, and Rachmaninoff was well done. Most gratifying was the Mozart sonata for two pianos. Weingarten is an authoritative interpreter and magnificent performer of Mozart. Selections by Kiyose, Koh, and Matsudaira, Japanese writers, were also presented.

LECTURER AND PLAYER

Henri Gil-Marchex, French pianist, lecturer and writer, gave the second of his illustrated lectures at the Peers' Club, and the place was packed. In these two talks he covered Dance Music in Europe from the sixteenth to the twentieth centuries. He is a fascinating speaker and a brilliant illustrator, especially in this type of music.

So seldom does Tokyo have the opportunity of hearing French and Spanish music, that Gil-Marchex was compelled to follow these lecture-recitals with two evening concerts. "Standing-room only" audiences greeted him both evenings, and enthusiasm ran high. His performance of the César Franck prelude, choral and fugue was unusually fine. In the Spanish and French moderns he excels, but when he ventures into Chopin, he is somewhat out of his element.

AN UNUSUAL INTERPRETER

Irma Wucherpfenning (of the Musashi Higher Academy of Music) presented Mitsue Takemoto, contralto, in a debut recital. Her program covered Gluck, Brahms, Mahler, Mattiesen, and two modern Japanese composers, T. Onaka, and Viscount Konoye. The performer has a voice of rich quality, wide range, and in general is a delight to hear, especially because of her intelligence in interpretation.

THREE ARTISTS FROM AMERICA

Without question the treat of this season has been the five concerts given by the Mirovitch-Piastro-Schuster Trio, under the management of A. Strok. Their artistic success has been so great as to demand five return engagements. As this is being written, these artists are appearing in the large cities of southern Japan, Shanghai and Manila. In June they will return to give five farewell concerts in Tokyo.

Tokyo has never before heard such an effective ensemble in trio. The authoritative piano playing of Mirovitch has impressed concert-goers here; also the musicianship and brilliance of violinist Piastro; with Schuster's art of commensurate worth.

SOLO AND CHORAL SINGING

A. Russell-Fergusson, the British artist known professionally as Scotia, Bardess of the Clarsach (Celtic harp) and singer of the old Hebridean songs, appeared in recital. Her art is of historic interest, and appeals to all those interested in the perpetuation and preservation of beautiful folklore.

Tokyo's Negro Spirituals' Choir, a group of twenty (white) American residents, has for several years met to study seriously the Negro spirituals as American folklore. Once or twice a year they sing in charity affairs and Tokyo thus has the opportunity of hearing these songs sung in the proper mood.

The chorus gave a benefit concert for the Tokyo American School. It was a delightful event, ably conducted by Mrs. Paul Gernard, a music graduate of Toronto University. Mrs. Kirk Fowler and Mrs. R. Boller furnished the accompaniments.

Marie Leidal, head of the vocal department of Miyagi Girls' College, Sendai, sang two groups of songs. She is a Westminster Choir School graduate, having gone to Europe with that choir. She has a splendid soprano voice.

Flora Bridges, violinist (of New York), and Eloise Cunningham, an Oberlin graduate (both now on the faculty of the Tokyo American School) furnished a delightful performance of a Handel sonata.

I. J. FISHER.

HEARD IN OPERA ROLES

DANIEL MORALES
sang Tonio with the Pesci Opera Association at Palm Garden, New York, on June 9. The baritone will be heard as the elder Germont in Traviata.

Baltimore Municipal Events Thronged

Colored Chorus and Orchestra in Joint Appearance—Homewood Stadium Scene of Special Concert

BALTIMORE, MD.—The City of Baltimore presented the sixth combined concert of the Municipal Colored Chorus and Orchestra on June 10 before a large and enthusiastic audience that included Mayor Howard W. Jackson of Baltimore. Both chorus and orchestra were under the direction of W. Llewellyn Wilson, Negro conductor and composer, who has worked wonders with the 350 mixed voices. The chorus keeps improving steadily, thanks to the many hours of rehearsing under Wilson's direction.

The soloist was the young Negro piano prodigy, Ellis Lane Larkins, a discovery of Frederick R. Huber, municipal director of music. Young Larkins played the *allegro* from Mozart's D major concerto and received an ovation from the audience. Prizes were later awarded to a number of school children who had written winning essays.

The program also included the following choral numbers—I Thought That Love Had Been a Boy (Byrd), An Annapolis Lullaby (Klemm), Dear Land of Home (Sibelius), Giannina Mia (Friml) and Bridal Chorus (Cower).

STADIUM CONCERT

Mr. Huber gave the first of the yearly special concerts by the Municipal Department of Music on June 22 at the Homewood Stadium of Johns Hopkins University before a crowd that taxed the stands. The night was balmy and there was a full moon, two factors that undoubtedly helped towards making it the most successful of these concerts presented to date. Robert V. Lansinger conducted the Municipal Band. During four numbers, the band was assisted by twenty members of the Carol Lynn Ballet, which interpreted with skill the changing moods of the numbers. The whole affair was carried off with the smoothness and distinction that characterize these municipal parties.

G. K.

Providence Festival Chorus Appears

Rosa Tentoni, Leonard B. Smith and Goldman Band Assist Singers—Felix Fox Presents Three Pianists in Concertos

PROVIDENCE, R. I.—Thousands gathered in Roger Williams Park to hear the annual spring concert of the Providence Festival Chorus at the Benedict Memorial Monument to Music. The chorus was directed by John Archer and accompanied by the Goldman Band (Edwin Franko Goldman, conductor), assisted by the Verdandi Male Chorus. The soloists were Rosa Tentoni, soprano, and Leonard B. Smith, cornetist. Among the novelties presented was a new march, Birthday, by Dr. Goldman and dedicated to Stephen O. Metcalf, the sponsor of the music festival, who was serenaded by the band and chorus.

Felix Fox presented Helen Gordon, Ralph Einstein and Helen Grant Eddy in a recital of concerto music in the Plantations Club Auditorium. They were accompanied by a string ensemble which was directed by Mr. Fox in the concerto in F minor (Chopin); concerto in C major (Mozart) and concerto in D minor (MacDowell). All were brilliantly performed to the great enjoyment of the large audience.

A musicale was given in the Monday Morning Music Club Rooms by Louise Winsor and Frederick Very, pianists; and Ahle Sparrel, violinist, and Esther Sparrel, cellist. The program was of pleasing variety and happy length and contained as the memorable offering of the evening the sonata in A major (Brahms), which was given a fine reading by Miss Sparrel and Miss Winsor.

B. N. D.

CREATES LA VIVANDIERE

ANNE SIMON
of Philadelphia sang the leading role of Marion in La Vivandiere, opera comique by Benjamin Godard, which was given its first performance in America by the American Opera Company in June in Trenton, N. J. (Photo by Photo-Illustrators.)

George Gershwin Passes

(Continued from page 7)

symphonic plane, and who commissioned him to write his Rhapsody in Blue for a concert of such works in Aeolian Hall in 1924. This score, completed in ten days, took the musical world by storm, because of its freshness of melody and irresistible rhythm and novel orchestration. It had a triumphal career not only in this country but in Europe. Walter Damrosch commissioned Gershwin to produce a piano concerto in F for the New York Symphony Society, in which the composer played the solo part. This was followed by his symphonic poem, An American in Paris, in 1928, by his Second Rhapsody in 1931, a Cuban Overture in the following year, and many other works in various forms. In the musical comedy field he had produced a large number of successful scores. His best stage work, in which he avowedly followed the Gilbert and Sullivan tradition, was Of Thee I Sing (lyrics by Ira Gershwin and book by George Kaufman). This had a strong ingredient of political satire and won the Pulitzer Drama Prize. His most ambitious stage opus was the folk-opera Porgy and Bess, based on the play by Dorothy and DuBose Heyward, which was produced with success by the Theatre Guild

He was a highly original and gifted pianist, and had toured as soloist in his works with leading orchestras. As collaborator in many of his stage scores he had his brother, Ira, a skillful librettist. He is survived, in addition to his brothers Ira and Arthur, by his mother, and a sister, Frances, who is the wife of Leopold Godowsky, Jr.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

MENUHIN

MARTINI

FRANTZ

JEPSON

BAMPTON

ANTOINE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Adolf Schmid's Volume on Conducting Published

Adolf Schmid, conductor and arranger, has completed a comprehensive book on conducting, The Language of the Baton, the first volume of which will be released in July. The book represents the aggregate

(Photo by Chidnoff.)

ADOLF SCHMID

of the author's many years of experience as a symphonic, operatic and radio conductor.

Mr. Schmid formerly held the post of conductor at His Majesty's Theatre in London and also conducted the British Symphony Orchestra. In the United States, he has been conductor of the Boston Opera Company, the Pavlowa Ballet Russe Company, and the Pavley-Oukrainsky Ballet of the Chicago Opera Company. He has also presented several featured N.B.C. orchestral broadcasts.

Mr. Schmid, internationally known for his orchestral arrangements, is connected with the National Broadcasting Company, Hawkes and Son, of London, G. Schirmer, Inc., and other organizations. He is a faculty member of the Institute of Musical Art, Juilliard School of Music, where he instructs the music supervisors' classes in orchestration and conducting during both the winter and the summer sessions.

J. J. Vincent Returns from Europe

J. J. Vincent, New York manager, recently returned to New York from Europe, where he negotiated with several attractions to be announced shortly. Mr. Vincent stated that he found music particularly flourishing in Vienna and Budapest.

Boston Pops Concerts Close With New Attendance Records

Colorful Novelties Marked Season—Arthur Fiedler Opens Esplanade Series—Conservatories Begin Summer Sessions

BOSTON.—Although final figures for the fifty-second season of the Boston Pops, which closed on July 3 in a blaze of patriotic glory, are not available to your breathless correspondent at the time of filing this despatch, it is safe to say that attendance and gross receipts have surpassed those of any in the Pops' history. Under the direction of Arthur Fiedler, these concerts have mounted ever higher in popular favor.

And so, of course, has the conductor, who is to begin the ninth season of his outdoor summer concerts on the Charles River Esplanade on July 8. During this time, too, he has naturally risen in both authority and technic. He has tried to spice the familiar light favorites which inevitably serve as a basis of the Pops repertory with novel or more serious items, although the season just passed has not been especially rich in either regard.

NOVEL PROGRAM FEATURES

The beginning of the closing fortnight of the Pops concerts, on June 21, was marked by a program of Negro music, enlisting Negro artists, the two soloists being Wallace Thompson, tenor, and Doris Dandridge Harris, pianist. On June 23 there was an Italian program, with Clotilde Zappala singing the Mad Scene from Lucia and with the entire section of first violins playing the Paganini Moto Perpetuo. On June 24 Jesús María Sanromá repeated the Dohnanyi variations on a nursery air, with which he and the orchestra had given considerable satisfaction earlier in the season.

Albion Metcalf was the soloist in the Liszt Dance of Death on June 25. Paul White's Five Miniatures appeared on the program of June 26. Features of the closing week including the repetition of Request Night on June 28 and Old Timers' Night on July 2—Mr. Sanromá being the soloist, on the earlier occasion, in Rhapsody in Blue. On this occasion as well as on June 30, Paul Cherkassky, violinist in the orchestra, appeared without heralding as conductor, serving with scarcely any advance notice as substitute for Mr. Fiedler, who had begun to feel the strain of continuous nightly appearances for two months.

On July 1 Charles O'Connell, associate conductor of the Philadelphia Orchestra, appeared as the only scheduled guest conductor of the season, presenting musicianly versions of Bach transcriptions and music by McDonald, Debussy, Zemachson, Mozart and others. Mr. Fiedler took over the conductors stand, if not the baton—since Mr. O'Connell does not employ a stick—for the second half of the concert. The program of the closing night, July 3, had patriotic overtones, as already implied.

LECTURE RECITALS ON CELLO

Milo Moise Goldstein, Parisian-Bostonian cellist, assisted by Mrs. Felix Fox, pianist, began on June 24 a series of lecture-recitals demonstrating the principles of musicianship gained in his association with Alexanian and Casals. The end of the program was turned into a forum, in which the auditors joined. Such affairs can be deadly dull, but this occasion was marked by some unusually musical playing and playing of unusual musical purity—two things which are not always the same.

SUMMER SESSIONS BEGIN

After an active Commencement week, ending with exercises in Jordan Hall on June 22, the New England Conservatory of Music looked forward to a summer session enlivened by the appearances of Harold Bauer to conduct a master class in piano and interpretation, from July 9 to August 6, and by Angela Diller's four-day guest course, from July 19 to 22.

Other summer sessions in this vincinity include that at the Longy School of Music in Cambridge and the twenty-third year of the Concord Summer School under the direction of Thomas Whitney Surette.

M. S.

Vittorio Giannini Returns

Vittorio Giannini, accompanied by his wife, Lucia Avella, concert pianist, arrived July 5 on the SS. Europa, returning from Vienna where the world premiere of his Requiem was performed last month. Mr. Giannini's compositions include three operas—Lucedia, performed in 1933 in Munich; The Scarlet Letter, which is to have its premiere this season; and an untitled opera just finished in collaboration with Robert Simon as librettist.

BARRE-HILL
BARITONE
Now Exclusive Management
ANNIE FRIEDBERG
250 West 57th St., New York

DAVID ZEIKEL
American Violin Virtuoso
Now Booking—Season 1937-38
RECITAL of MUSIC for UNACCOMPANIED VIOLIN
Specimen Program (preceded by explanatory comments)
1. J. S. BACH ..... Chaconne
Gavotte
2. NICCOLO PAGANINI . Caprice
EUGENE YSAYE ..... L'Aurore
FRITZ KREISLER ..... Recitative and Scherzo
CYRIL SCOTT ..... Bees; Idyll
3. DAVID ZEIKEL "The New Yorker" Sonata
(a) Broadway at Midnight
(b) Central Park at Dawn
(c) Riverside Drive
For all information Address Secretary to DAVID ZEIKEL
27 Arlington Avenue, Santa Barbara, Calif.

San Francisco Region Becomes Summer Chamber Music Centre

Pro Arte, Roth and Kolisch Quartets Schedule Classic and Modern Performances—WPA Music Administration Taken Over by Alfred Hertz—First Local Hearing of Franck's Beatitudes Impresses

SAN FRANCISCO, CALIF.—Every summer this community becomes for brief time the chamber music capital of the United States, due largely to Elizabeth Sprague Coolidge's interest in the three major colleges of the Bay Region. The Pro Arte Quartet is now engaged in its ninth annual series of twelve concerts at Mills College, and both the Roth and Kolisch Quartets are or shortly will be active at the University of California, Stanford and elsewhere.

The Pro Arte's dozen concerts are divided into two series of six performances each. On Sunday afternoons it is presenting an astonishing number of new works, including quartets and quintets by Martinu, Casella, Honegger, Milhaud, Berezowsky, Schmidt, Jongen, and Domenico Brescia, professor of composition at Mills. Wednesday evenings are devoted exclusively to quartets and quintets by Mozart. Chief assisting artists with the Pro Arte are Marcel Maas, pianist and brother of Robert Maas, Pro Arte cellist, and Nathan Firestone, first viola of the San Francisco Symphony Orchestra. Marcel Maas is also giving his own exquisite series of piano recitals at Mills.

The Roth organization has already been heard in varied programs especially featuring the fourth quartet of Quincy Porter. Later the Roths will join forces with members of the San Francisco Symphony Orchestra to present the six Brandenburg Concertos of Bach in their original form as works for chamber ensemble.

Chief item on the Kolisch schedule is a festival of Beethoven and Schönberg, in which five of the last quartets of the classic master and all four of the quartets of the eminent modernist will be performed.

WPA ADMINISTRATIVE CHANGES

Administrative changes in the local WPA setup have brought about the resignation of Ernst Bacon, former San Francisco supervisor, and the appointment of Alfred Hertz as artistic administrator for the entire Bay Region. Mr. Hertz is combining all the Bay Region orchestras into one for a forthcoming series of symphony concerts under guest conductors. Mr. Hertz himself will not direct, however.

In the several weeks' interim between the resignation of Bacon and the appointment of Mr. Hertz, WPA concert activities were neither numerous nor important. One extremely important event, however, did take place—the first San Francisco performance of César Franck's Beatitudes, beautifully presented by the Federal Chorus and Orchestra under the inspired direction of Giulio Silva.

STATE MUSIC TEACHERS MEET

Several hundred music teachers from every section of the state recently gathered in San Francisco for the twenty-seventh annual convention of the California Music Teachers' Association. Among the featutred speakers were Prof. Henry Purmort Eames of Scripps College, Warren Allen of Stanford, Dr. George Liebling of Los Angeles, John Finley Williamson of the Westminster Choir School, Andres de Segurola of Los Angeles, Edward Lawton of the University of California, and Naoum Blinder, concertmaster of the San Francisco Symphony Orchestra.

Serge Oukrainsky, former ballet master of the Chicago Civic Opera, has been appointed ballet master of the San Francisco Opera, succeeding Adolph Bolm.

A. F.

Kansas City Lists 1937-8 Attractions

Fritschy Series and Kansas University Events Announced—Municipal Orchestra Appearing in Park Programs

KANSAS CITY, MO.—Kirsten Flagstad will open the Fritschy concert series with a recital October 19. Lauritz Melchior's scheduled recital on December 7 will be his initial appearance in Kansas City. Fritz Kreisler, Vladimir Horowitz, the Salzburg Opera Guild and the Trudi Schoop Comic Ballet are other attractions in this series which has been active for over thirty years.

The Kansas University Concert Series (Lawrence, Kansas) includes the following attractions for next season: Rudolf Serkin, Marian Anderson, Emanuel Feuermann, Monte Carlo Ballet, Vronsky and Babin, Kansas City Philharmonic Orchestra and Jascha Heifetz. Because of the fine highways and the proximity of Lawrence, the Kansas University attractions draw a large patronage from Kansas City.

MUNICIPAL ORCHESTRA AND BAND SERIES

Sol Bobrov, conductor, and the Municipal Orchestra (forty-two musicians, a number of whom are from the Philharmonic), opened the season with three concerts on July 4, 5 and 8 at Swope Park. The Municipal Band (Ben Kendrick, director) also began their summer series the first of the month in the various parks. And a third group, Blackburn's Negro Band holds forth for the heated term.

Scholarships presented by Mu Phi Epsilon include: David Sarser, sixteen-year-old violinist (pupil of Harold Bernhardt); Margaret Dietrich, pianist (from Mrs. Joseph Easley's studio); and Edmund Haines, composer-pianist pupil of Carl Busch and Regina Hall (in competition); and Ann St. John in piano.

Carl Busch is conducting master classes at Notre Dame University, Notre Dame, Indiana. He will spend a vacation in Battle Creek, Michigan, later. Powell Weaver has been commissioned by Pietro Yon to write an organ suite. Mr. Weaver is engaged in a number of creative works at Ontonagon, Michigan. N. DeRubertis is teaching in the Ozarks and combining it with a vacation.

C. C. B.

Houston Civic Course Announced

Eminent Artists to Appear in Texas City in Coming Season

HOUSTON, TEX.—The artists for the Civic Concerts, for the season of 1937-38 will be Nathan Milstein, violinist; Jose Iturbi, pianist; Kirsten Flagstad, soprano, and the St. Louis Symphony Orchestra, under the leadership of Vladimir Golschmann. The Civic Community Concert Association, is being handled in the executive office of Mrs. Edna W. Saunders. W. E. Japhet, chairman of the membership committee, assisted by Mesdames Lloyd Gregory, Harry R. McLean, Anna Mae Weiss, Anna Clyde Plunkett, Reba Hirscy, Charles Bruhl and Misses Katharine Seymour, Helen Saft, Polly Pruter, Myris Brooks and Mr. J. Moody Dawson. All concerts will be given in the Jones Coliseum.

With the resignation of Cyril Delevanti as director of the Houston Little Theatre, to accept the position of director of the Kalamazoo Civic Theatre, Houston will lose one of her singers of note: Mrs. Cyril Delevanti. Mr. and Mrs. Delevanti are leaving for Kalamazoo, Mich., the latter part of July.

Margaret Ellen MacConachie, Brownsville musician, is planning a series of operas in her Music School in Brownsville this coming season.

K. B. M.

Guila Bustabo Returning for American Appearances

Guila Bustabo, violinist, who returns to this country next winter after a three years' absence in Europe, will be heard in New York recital at Carnegie Hall, February 18. While abroad Miss Bustabo has appeared as guest soloist with symphony orchestras, including the Amsterdam Concertgebouw under Willem Mengelberg, London Symphony under Albert Coates, London Philharmonic under Sir Thomas Beecham, Berlin Philharmonic under Hermann Abendroth, Budapest Symphony under Issay Dobrowen and the Oslo Philharmonic. She has also appeared extensively in recital in England and on the Continent.

Purcell Concert for Columbia University

A concert to commemorate the work of Henry Purcell will be given at Columbia University on August 11. The university's summer session choir with Charles Henry Doersam at the organ in St. Paul's Chapel, are to sing a Te Deum and Jubilate by the seventeenth century composer. Mr. Doersam, for many years head of the American Guild of Organists, is organist of Rutgers Presbyterian Church in New York City and of Columbia University.

SINGS ON BOTH COASTS

IRRA PETINA

sings the title role of Carmen at the Robin Hood Dell in Philadelphia on August 2 and 3. Afterward Miss Petina is to fly to California to fulfill engagements there.

Marion and Minas Booras in Joint Program

Marion Schroeder Booras, soprano, and Minas Booras, baritone, were heard in joint recital in the Byrd High School Auditorium, Shreveport, La., on June 23. Robert Carlton, of the Shreveport Symphony Orchestra, assisted at the piano and the recital was under the direction of W. Witherspoon.

CREATORE GRAND OPERA COMPANY

ITALIAN, FRENCH AND GERMAN REPERTORY

Pittsburgh Sunday Post
"In every department Creatore's company excells the three or four other road companies that come here."

Ft. Worth Star-Telegram
"Cheers halt opera—audience so enthusiastic singers cannot proceed."

Baltimore Sun
"Far in advance of the average travelling company."

Cleveland Press
"Real grand opera."

Now Booking Season 1938-39, Opening Jan. 1938

GIUSEPPE CREATORE, General Director
75 West 92nd St., New York Telephone RIverside 9-8646

Ravinia Series Begun Brilliantly With Opera List and Soloists

Bori, Tokatyan and Rothier Soloists on First Night Operatic Program—MacMillan Conducts Novelties—Iturbi Plays Four Concerts

CHICAGO.—All roads to Ravinia were jammed; likewise steam and electric trains brought thousands to the Theatre in the Woods for the gala performance in honor of Louis Eckstein which opened Ravinia's second summer Festival on July 1. Old favorites who had graced the stage of this unique house returned to the satisfaction of all and added to the festivities as one of the most memorable nights ever witnessed in the music haven, which has been transformed as a symphony center after holding for more than two decades a place second to none as a mecca of summer grand opera.

Lucrezia Bori, who reigned as queen at Ravinia for many seasons, was rapturously welcomed and sang herself once again into the hearts of her innumerable admirers in operatic arias in which she had left indelible memories. Armand Tokatyan flew from Cincinnati where he had appeared in opera to replace Mario Chamlee, incapacitated by laryngitis. He showed no trace of fatigue and delivered his various arias and duets in telling fashion. Leon Rothier, bass, shared in the success of the night, and Gennaro Papi, who for many years was musical director at Ravinia conducted the Chicago Symphony Orchestra which honored him with a fanfare.

Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, made a successful debut during the first week of the season, proving himself to be as able a leader as a composer in significant and varied programs. Young in years, Sir Ernest directs with enthusiasm, energy, temperament: and his contrasts are well thought out, reflecting the poet and the erudite musician.

He made known here several new compositions, including his own two sketches on French-Canadian airs, and his arrangement of two Bach chorale-preludes; three poems by McDonald and Cesana's Negro Heaven.

José Iturbi performed four concertos in three days as soloist—the Beethoven C minor, Schumann's A minor, Grieg's A minor and the Liszt E flat major. Iturbi's appearances were the signal for his innumerable admirers to come *en masse* to the park and he rewarded them by surpassing his previous efforts in these surroundings. Soloists and conductor were buoyantly feted throughout the Fourth of July celebration.

CHICAGO MUSICAL COLLEGE CELEBRATION

Upon its completing seventy years of continued service to the cause of music education, the Chicago Musical College celebrated with a three-day festival at Orchestra Hall, June 23 to 25. The four concerts were concrete evidence of the high standard achieved in its long and distinguished history and formed a praiseworthy completion of its first year as a member of the North Central Association of Colleges and Secondary Schools. Outstanding faculty members—Rudolph Ganz, Daniel Saidenberg, Mary Ann Kaufman, Silvio and Isabel Scionti, John Carré, Erich Sorantin, Leon Sametini, C. Gordon Wedertz, Dorothy Crost, Berenice Jacobson, Mollie Margolies, Gustav Dunkelberger, Jean Pilon and Charles H. Demorest—gave exemplary performances at the first concert. Features of the young people's program were a six-piece ensemble by Curtis Class piano students and a group of dances created by Eleanor Block and danced by a number of her pupils.

Many American composers have received their musical training at the Chicago Musical College, thirteen of whose works formed the composer's concert—Alexander MacFadyen, Cecil Burleigh, Edward Collins, Gena Branscombe, Karl McGuire, John Carré, Ruth Orcutt, Homer Grunn, Allan A. Willman, Clarence Burg, Sam Raphling, Alice Burnet, Wesley LaViolette and Leroy Wetzel. Messrs. Burleigh, Collins, Raphling, LaViolette and Carré interpreted their own compositions, several of which proved distinct contributions to American music. Students selected in contests were the soloists at the commencement concert on June 25, including Jacobeth Kerr, June Goethe, Virginia Kinney and Jean Williams, pianists; John Scott, baritone; Ruth Trump, violinist, and Eleanor Klonder, soprano, whose admirable performances added prestige to this outstanding institution.

Henry Eichheim, probably the oldest alumnus of the college, conducted his exotic Burma Suite and received the honorary doctor of music degree. Dr. Ganz conferred the doctorate also upon Frederick B. Stiven, director of the Illinois University school of music, and, in absentia, upon Emile Jaques-Dalcroze. The College Symphony Orchestra, playing in the faculty and commencement concerts, was conducted by Leon Sametini, who has been a faculty member for twenty-five years.

GRANT PARK CONCERTS BEGIN

In the first of the sixty-eight open-air concerts in Grant Park, July 1, the Chicago Civic Opera Orchestra appeared with Henry Weber conducting. Mark Love, bass, made a hit in his various soli and aroused the enthusiasm of 25,000 music devotees. The Woman's Symphony Orchestra gave the second program, the Civic Opera Orchestra returned on July 3 and U. Marcelli and His Symphonic Band, with Hilda Ohlin as soloist enthralled the Fourth of July crowd.

SILVIO AND ISABEL SCIONTI IN DUO-PIANO RECITAL

The Sciontis' duo-piano recitals are events of prime importance and those given on June and July 9 in the Chicago Musical College summer series proved of such import as to overflow the Little Theatre. Unity of thought, excellent interpretations, beauty of tone are qualities predominant in their playing and enthusiasm was rampant throughout their well chosen programs.

ESTHER GOODWIN STUDIO NOTES

Esther Goodwin pupils were heard in their annual spring concert at the American Conservatory. Since February individual recitals have been given by these Goodwin students: Margaret Hajek, Anne Kruzic, Verona Tompkins, Ruby Gross and Dorothy Froelich. In the recent voice contest for gold and silver medals at the American Conservatory Miss Goodwin's pupils, Anne Kruzic and Dorothy Froelich placed first and third respectively.

RENÉ DEVRIES.

Bart Wirtz to Give Concerts in Far East

Bart Wirtz, teacher of cello at the Peabody Conservatory of Music, Baltimore, has been engaged for a series of concerts in Java, Borneo and the Philippines. Mr. Wirtz, accompanied by his wife, sailed from San Francisco on June 15, and will also visit Shanghai, Hong Kong, Singapore and Sumatra, returning to America in time for the beginning of the fall musical season. Mr. Wirtz has toured extensively in North and South America, Europe and Asia, and has been connected with the Peabody Conservatory for the past thirty years. Besides being solo cellist and assistant conductor of the Baltimore Symphony Orchestra, Mr. Wirtz is a member of the Peabody String Quartet and the conductor of the Johns Hopkins Orchestra.

St. Louis Has Outdoor Opera and Orchestral Programs of Interest

Municipal Forces Sing The Mikado—Little Symphony Plays at Washington University Quadrangle under Lange—Plans for Autumn Lyric Drama Series Announced

ST. LOUIS, MO.—The largest Fourth of July audience in its history caused another attendance record to be established by the St. Louis Municipal Opera Company when the final performance of Ziegfeld's Louis 14th attracted an audience that swamped all the facilities of the Forest Park theatre. Some 14,500 persons passed through the gates, with 10,500 occupying the regular seats and the balance divided between extra chairs and vantage points on the adjacent greensward. All box-offices were closed an hour before the performance and the management estimated that 5,000 persons were turned away.

Going into the fifth week with a handsomely mounted and superbly sung production of The Mikado, the operas have been presented according to the highest standards with every department functioning at the peak of efficiency. The principals in the Mikado cast include Joseph Macaulay in the title role, giving it an inimitable and highly colorful version; Eric Mattson as Nanki-Poo; Ralph Riggs as Ko-Ko; Margaret Daum, Erika Zaranova and Annamary Dickey as the three little maids; Mary Hopple as Katisha. Next week's world premiere of Salute to Spring will return Guy Robertson and Bernice Claire to the cast.

LITTLE SYMPHONY ORCHESTRA PLAYS

Now in its third season, the St. Louis Little Symphony, under the notable direction of Hans Lange, has become decidedly popular. Four concerts on consecutive Friday evenings is the present schedule, and the attendance at the opening performance was 1,600, or double the attendance for any of the concerts of former seasons. The new location in the Washington University Quadrangle, being more centrally located, is responsible in a large measure for the increase, and a slight reduction in the price of seats has also had its desired effect. Lange's strong leaning toward the development of small orchestral ensembles of which he is a master, and the diversity of good music which he selects for his programs, are prime factors in the success the Little Symphony is achieving. The soloist last week was Ruth Wilson, talented young California violinist, who gave a faultless performance of the Bach A minor violin concerto. The ensemble was heard in Haydn's La Passione symphony; Quincy Porter's Dance in Three Time, which was dedicated to the Little Symphony; Darius Milhaud's two little symphonies for small orchestra, and Ernest Bloch's concerto grosso for strings with piano obbligato. The orchestral works are usually about evenly divided between the classics and the moderns to entertain the musically uninitiated and at the same time provide substantial musical fare for those accustomed to hearing music in its highest forms.

OPERA COMPANY'S SCHEDULE

The St. Louis Opera Company has announced its schedule for the coming fall season, which will as usual be under the direction of Guy Golterman. The company's fifth season is to be inaugurated in the Municipal Opera House on November 22 with Verdi's Rigoletto, Erna Sack in the role of Gilda. This will be Mme. Sack's local debut. In the same cast, Robert Weede will be heard as Rigoletto and Armand Tokatyan as the Duke.

Carmen is to be sung that week with Bruna Castagna in the title role; Giovanni Martinelli as Don Jose and Jean Fardulli, the Toreador. Feodor Chaliapin will appear as Mephistopheles in Gounod's Faust with Lucy Monroe singing Marguerite and Robert Weede appearing as Valentine. The artist for the title role is yet to be announced. Wagner's Tristan and Isolde is also scheduled with Kirsten Flagstad, Paul Althouse and Robert Weede as principals.

Opera patrons have been asked to vote for their choice of the fifth opera which is to be selected from either La Boheme; Tosca, La Gioconda or the popular double bill, Cavalleria and Pagliacci.

Rita De Leporte, former premiere *danseuse* of the Metropolitan Opera Company, will have charge of the ballet. There will be a local chorus of eighty picked singers and an orchestra of sixty musicians recruited from the St. Louis Symphony Orchestra. The productions staff is headed by Gennaro Papi of the Metropolitan Opera, who conducts all but the Tristan performance; Armando F. Agnini has charge of the stage direction; Laszlo Halasz is associate conductor; and Giacomo Spadoni serves as assistant conductor in charge of chorus rehearsals. O. C.

NAOMI CULLEN COOK
"The most beautiful soprano voice in the world."
—Eugene Stinson, Chicago Daily News, Feb. 17, 1937
Address Kimball Bldg., Chicago, Ill.

JOHN DWIGHT SAMPLE
Tenor
ART OF SINGING
624-625 Fine Arts Bldg., Chicago
Phone 3614 Webster

EDGAR NELSON
Coaching, Oratorio and Vocal Repertoire
Chicago Conservatory, 1112 Kimball Hall, Chicago

KRYL AND HIS SYMPHONY ORCHESTRA
MARY McCORMIC, Soloist
50 PLAYERS
Now Booking Coast to Coast Tour
Bohumir Kryl, Conductor, 3300 Lake Shore Drive, CHICAGO

1867 - 70th Anniversary Year - 1937
CHICAGO MUSICAL COLLEGE
Accredited by the North Central Association of Colleges and Secondary Schools
RUDOLPH GANZ, President
SUMMER MASTER SCHOOL
Enroll Now by Mail in Advance—Write Dept. 67-C for the Summer Catalog
64 E. Van Buren Street CHICAGO

Phyllis Stafford in Buffalo Debut

Summer Recitals Offer Interesting Programs—Federal Orchestra in Outdoor Series

BUFFALO, N. Y.—Mr. and Mrs. Walter F. Stafford sponsored the debut recital in her home city of their daughter, Phyllis Stafford, lyric soprano, at the Garret club. A large audience of interested guests attended, demonstrating their hearty approval of the advancement of this young woman, who, in a short space of study with James Massell, vocal teacher of New York City, has accomplished much and shows fine promise. Her varied program in Italian, French, German, and English, held the interest of her hearers throughout, her charm of personality making direct appeal. Nina Massell was her worthy associate at the piano.

An unusually attractive program entitled An Album of Musical Memories was presented by pupils of Marion Priore. In unique stage setting, with all participants in appropriate costumes, operatic excerpts were sung in original languages; piano solos were given and the Quartet Classique offered items and a large vocal ensemble was presented. All delighted the large, demonstrative audience in Knights of Columbus hall.

One of the outstanding recitals of the summer was given by piano pupils of R. Leon Trick in the Church of the Redeemer, when a large class, comprising many talented members, evidenced excellence of training and serious study.

Ella McManus, Mildred Kelling, Laura Kelsey, Olive Frost and Flora E. Locke, piano teachers, extended invitations to recitals by their pupils, all of whom acquitted themselves creditably, attracting large audiences. On a later occasion, a few invited guests heard Jean Ripton, one of Mrs. Locke's talented young pupils, give a demonstration of the Locke Primary Plan, with piano solos. Enjoyable vocal recitals by pupils of Ragnhild Ihde in Humboldt Parkway M. E. Church, and Alice Rozan, in the College Club, were attended by large audiences. Participating in Mrs. Ihde's recital were advanced pupils from Lockport, also the Ihde Choral Club of Lockport under Mrs. Ihde's direction.

Dr. C. H. MacAhan has been engaged as organist and choir director of Grace Episcopal Church.

PIANIST PLAYS WITH ORCHESTRA

GRACE CASTAGNETTA, pianist, recently appeared in a New York Town Hall recital and was soloist with the Festival Symphony Orchestra in the same city on June 13.

At a meeting of the board of directors of the Buffalo Philharmonic Orchestra Society, Inc., Mrs. Edgar F. Wendt was unanimously reelected president.

The Federal Music project orchestra (Franco Autori, conductor) will officially open its summer season with concerts on the steps of the Albright Art Gallery in Delaware Park, and at the Museum of Science, Humboldt Park. L. H. M.

St. Laurent College Has Festival

Montreal Series Includes Bach Mass and Verdi Requiem — Pelletier Conducts — Soloists Include Hilda Burke and Rose Bampton

MONTREAL, CAN.—The second festival of music was presented on June 8 in the little chapel of St. Laurent College, which provided an impressive background for what proved to be the outstanding musical event of the season. The festival, sponsored by Les Concerts Symphoniques, attracted local and visiting music-lovers, who literally packed the chapel to the doors and made the rafters ring with their enthusiasm.

Bach's Mass in B minor occupied the entire program of the first night. The score was performed by the Cathedral Singers trained by Alfred Whitehead, the regular orchestra of Les Concerts Symphoniques and, as soloists, Rose Bampton and Hilda Burke of the Metropolitan Opera, Hardesby Johnson, tenor, and Gerald Desmarais, local baritone, all under the skilful direction of Wilfrid Pelletier. The soloists, happily chosen, sang with smoothness and beauty of tone. At the conclusion of the work, Pelletier was given an ovation and was recalled many times to share with the soloists, the choristers and the orchestra the prolonged plaudits of an enthralled audience.

The festival was brought to an end on June 10 with a great performance of Verdi's Manzoni Requiem, drawing another capacity audience which displayed overwhelming enthusiasm both for the music and for the way it was executed. The indefatigable conductor, Pelletier, directed the work with uncommon understanding. As a sheer piece of conducting, he has never excelled what he accomplished during the short festival. The four soloists, Hilda Burke, Rose Bampton, Hardesty Johnson and Percival Dove, gave an inspiring execution of the hard parts assigned to them. Miss Bampton had the most work and her singing rose to dramatic heights. Charles Goulet's Disciples de Massenet attacked the choruses with vigor and sustained them musically throughout.

The town of St. Laurent has now become a musical centre of Canada, thanks to the many people who played a part in the production of these glorious days. J. H. G.

Edward Bredshall Pupils in Detroit Programs

DETROIT, MICH.—The pupils of Edward Bredshall, one of Detroit's foremost pianists and teachers, have in the past two weeks given very interesting and unusual recitals. On June 4 an entire program of the works of Claude Debussy was presented reflecting great credit to both pupils and teacher. The works heard included the Arabesques, Poissons d'Or, Reflets dans l'eau, and Fetes arranged for two pianos by Ravel, and other numbers. On June 11 at the Art Institute Mr. Bredshall's pupils gave a program of concerti, which included two first performances. The new Shostakovitch concerto was heard in its entirety, and two movements from the Rachmaninoff fourth concerto. The talented performers of these concertos were Evelyn Gurvitch and Halya Cymbalist. The Shostakovitch is an arresting and well built work, with much originality and clarity. It was given an outstanding performance by Miss Gurvitch who has technic and a natural flair for such music. Stanley Lock, fourteen year old prodigy, received a tremendous and well deserved ovation for his playing of the second and third movements of the Beethoven concerto (No. 3). It was interpreted with much musicality and finish. The second Rachmaninoff concerto received a stirring performance from Dorothy Kemp Roosevelt, who is a musician of taste and discernment, as well as an accomplished pianist. Mary Sumner played well the second and third movements of the Beethoven concerto (No. 4). Mr. Bredshall furnished the orchestra accompaniments for the entire program. M. E.

John H. Patrick's Concert Tour

On his recent tour of the South, John H. Patrick, basso, sang at Hardin-Simmons University in Abilene, Tex., and was immediately engaged for a return concert a month later. On April 3 he was a judge for the junior college contest there and returned to judge another contest, the state music teachers' on April 10 and gave his second recital in Abilene on April 11. On April 5 Mr. Patrick appeared as soloist with the El Paso Symphony Orchestra, where he returned after giving a program in Midland to appear at a benefit for the orchestra fund. A concert in Tucson, Ariz., on April 16, and then the American basso went to Los Angeles, where he has had three appearances. Negotiations are under way for a movie contract.

Concert Held in Rose Bowl

Portland Junior Symphony Orchestra Plays under Gershkovitch

PORTLAND, ORE.—Harbinger of the summer musical season, which this year will bring a series of weekly concerts under the stars, was the Rose Bowl concert of the Portland Junior Symphony Orchestra, given on June 8 in the Vaughn Street baseball park. The concert was on the eve of the opening of the city's Rose Festival, and was the first of its kind ever presented by these young players. The Rose Bowl concert, it is hoped, will become an annual affair.

Conductor Jacques Gershkovitch led his performers through a program some what less ambitious than is usually undertaken by these accomplished youngsters, but one eminently in keeping with the carnival spirit of rose festival week. The highlights of the program were Glazounoff's Triumphal March, which heralded the entry of the Rose Festival Queen and her court, the Eugene Onegin waltz and the last two movements of Goldmark's Rustic Wedding Symphony. D. L. P.

Edwin McArthur in Europe

Edwin McArthur was at the piano for Kirsten Flagstad for her first London recital on June 27. The following day he left for the Continent, later going to Norway to visit Mme. Flagstad and then to Salzburg.

Photo by Marant, Paris

SYDNEY RAYNER

RE-ENGAGED FOR METROPOLITAN OPERA

Winter Season 1937-38

Will appear in

Carmen at Hollywood Bowl, July 15

and

The Bartered Bride, August 12

Management: RICHARD COPLEY, 113 West 57th St., New York

WOLFGANG REBNER
ACCOMPANIST-PIANIST
Tours with FEUERMANN, NEVEU, GARGOUSOVA
Care of NBC Artists Service

LOUIS PERSINGER
JUILLIARD GRADUATE SCHOOL
New York

ELLIOT GRIFFIS
COMPOSER—DOCTOR OF MUSIC
182 East 19th Street, New York City

ROMANO ROMANI
Teacher of ROSA PONSELLE
STUDIO: 244 RIVERSIDE DRIVE, NEW YORK; TEL. RIVERSIDE 9-6800

FRANK ST. LEGER
315 West 57th St., New York, N. Y.

MINA HORNE
DRAMATIC SOPRANO
Now in Europe
Management: J. J. Vincent, Inc., 11 W. 42nd St., N. Y.

GARI SHELTON
PIANIST
Concert Mgt. Bernard R. Laberge, Inc., 2 W. 46th St., N. Y.

LOTTE LEHMANN
World Famous Soprano Concert Recitalist
Vienna and Metropolitan Operas
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York City

ADOLF SCHMID
CONDUCTOR—ARRANGER
Hotel Ansonia, B'way at 73rd St., New York

ARTURO VIIA
voice placement opera coach
205 West 57th Street - New York - Tel. Circle 7-5420

World Famous Violinist
LEO CHERNIAVSKY
U. S. A. Tour: Jan. Feb. and Mar. 1938
Management: Edwin Wedge, Steinway Hall, New York
World's Representative: A. F. Wertheim

ANNE MUNDY
PIANIST
93 West 72nd St., New York ENdicott 2-2631

ESTHER LUNDELL
PIANIST
Personal Representative
WALTER PETERSEN
Steinway Hall New York

MRS. H. H. A. BEACH
COMPOSER—PIANIST
A. W. A. Club,
353 West 57th St., New York, N. Y.

ELEANOR STEELE—HALL CLOVIS
SOPRANO TENOR
JOINT RECITALISTS
Management: Richard Copley
113 West 57th Street New York City

ART OF SINGING
RUTH MILLER CHAMLEE
Soprano (MME. MARIO CHAMLEE)
METROPOLITAN OPERA COMPANY
200 West 57th St., New York City

Karin Branzell
LEADING CONTRALTO METROPOLITAN OPERA

CARMELA PONSELLE
MEZZO-SOPRANO OPERA, CONCERT and RADIO
Star of Broadway Varieties every Friday eve. at 8 W-A-B-C
Exclusive Management: William Miller, 1270 6th Ave., R. K. O. Bldg. New York City. COlumbus 5-0257

Toronto Promenade Concerts Present Stimulating Programs

William Primrose Soloist in American First Hearing of Viola Concerto by Vaughan Williams—Reginald Stewart, Conductor, Also Appears at Harpsichord in Bach Suite

TORONTO, CAN.—The Promenade Symphony Concerts (Reginald Stewart conductor) so vivaciously inaugurated, sustained its *élan* at the second concert on June 10 at Varsity Arena, when the Vaughan Williams overture to Aristophanes' Wasps began the program. The evening's soloist, William Primrose, violist, then gave this Continent's première of the same composer's suite for viola and orchestra, showing every reason for his recognition as the authoritative interpreter of this work of many moods. His audience's enthusiasm lured several encores from him, in which he was sympathetically accompanied by Leo Barkin. The César Franck symphony followed imposingly, and a requested repetition of the previous week's glowing Healey Willan Coronation Te Deum, applauded till it was done once more, closed the program.

Dvorak's Carnival Overture, conducted with much verve by Mr. Stewart, opened the next week's concert. Clyde Barrie, Negro baritone, was the soloist, singing classics and spirituals with beautiful expressiveness. Another feature was the spontaneous singing, by a chorus of over 200 children, of Percy Fletcher's ingenious cantata, The Walrus and the Carpenter. Walter Whittaker was the admirable solo flutist in Bach's B minor suite for flute and strings, with Reginald Stewart playing the *continuo* from a harpsichord. Tschaikowsky's Romeo and Juliet Fantasy-Overture, and for an encore, his Marche Slav, ended the evening.

Brilliantly colorful was the Weber Oberon overture that opened the concert of June 24, followed in effective contrast by the Bach suite in D major for strings. More Bach (chorale-prelude, I Call on Thee) transcribed for orchestra by Mr. Stewart, was then played with a danced obbligato by Anna Criss, who later gave a Strauss Waltz. Stravinsky's Petrouchka Suite was the tonic next number, with the vigorous Sailors' Dance from Glière's Red Poppy as a good-night encore.

DOMINION DAY CONCERT

Another Weber Overture, the Euryanthe, began the Dominion Day concert of July 1, which featured appropriately two works of the fine Canadian composer, Healey Willan: his symphony, an atmospheric exploration in the grand manner, and his Marche Solennelle (a first performance), which was decidedly a triumphant one. His acclaim was tremendous. Another of our own distinguished musicians, Leo Smith, played several of his own whimsical and scholarly pieces for cello and orchestra. Another Canadian was Jean Chown, whose beautiful contralto voice was heard in arias and interesting songs, the latter accompanied superbly by Gwendolyn Williams. The encore was the Boccherini Minuet, which Mr. Stewart always conducts with an exquisite effect particularly his own.

The Hambourg Conservatory annual closing concert on June 8 at Jarvis Collegiate presented many fine pupils in piano, song, violin and ensemble.

Frederic Manning on June 22 at the Heliconian Club presented many of his pupils in operetta excerpts, with much success, Kathleen Irwin accompanying.

Several noteworthy recitalists from the piano studio of Mona Bates appeared recently: Madeline Bone and Elsie Bennett in an admirable two-piano recital at Eaton Auditorium on May 19; Clifford Poole in a taxing varied program on June 16; Marian Grudeff, a child pianist, remarkable in classics and moderns, on June 28; and Jack Knight, another juvenile, in difficult offerings, on June 29. B. P.

Leo Litwin Active as Pianist

Leo Litwin, young American pianist, soloist, accompanist and teacher, was educated in this country, having studied under Josef Lhevinne, Jesus Maria Sanroma, H. H. Bellamann and Hedwig Schroder. Mr. Litwin has been assisting pianist at the Boston Symphony "pop" concerts for the past seven years. He has many times been soloist with Mr. Sanroma in the Saint-Saëns' Carnival of the Animals. During this season of "pops" the two performed this work three times, the May 13 performance being broadcast over the NBC coast to coast blue network. Mr. Litwin also has been heard in the first performance of the Fantasie Americana of Milton Rosen for piano and orchestra, and in other works. This past year Mr. Litwin, as a winner of the MacDowell Club of New York annual prize contest, was awarded a New York debut recital.

Former associations for Mr. Litwin include that of staff pianist for WNAC and the Yankee network, whence many programs were sent over the CBS hookup. Mr. Litwin has been heard many times as soloist and accompanist at the Isabella Stewart Gardner Museum series of concerts in Boston. He also has been the pianist at the Wentworth-by-the-Sea in Portsmouth, N. H., for the last six summers with an orchestra of musicians from the Boston Symphony Orchestra.

LEO LITWIN

Among the musicians for whom he has accompanied are Ruth Posselt, violinist; Richard Burgin and Jean Bedetti, concertmaster and solo cellist of the Boston Symphony Orchestra; Dorothy Cornish, contralto of the San Francisco Opera; Mack Harrell and Benjamin DeLoache, baritones; and Giorgio Ciompi, nineteen-year old winner of a Paris Conservatory first prize, with whom Mr. Litwin toured through the eastern part of the United States this past spring.

Ethel Glenn Hier Students Heard

The Monday afternoon class in two-piano playing under the direction of Ethel Glenn Hier gave an interesting program for an invited audience on June 16 at Miss Hier's studio in Roselle, N. J. Mrs. Nevins and Mrs. Griesemer played the Bach prelude in E major and Jesu, Joy of Man's Desiring; Mrs. Storms, Mrs. De Cesare, Mrs. McDowell and Mrs. Ward, the first movement of the Beethoven Eroica Symphony; Mrs. Goodenough and Mrs. Whitley, Spanish Dance (Moszkowski); Mrs. De Cesare, Mrs. Ward, Mrs. Goodenough and Mrs. McDowell, Mendelssohn's Midsummer Night's Dream music; Mrs. Nevins and Miss Gochenour, Habanera by Mary Howe; Mrs. Whitley and Mrs. McDowell, Irish Tune from County Derry (Grainger); Miss Gochenour, Mrs. Ward, Mrs. Goodenough and Mrs. Whitley, Siegfried Idyl by Wagner; Mrs. Waller and Mrs. Griesemer, Danse Sacree (Debussy) and Danse Negre (Scott); Mrs. Griesemer, Mrs. Waller, Miss Gochenour and Mrs. Nevins, two movements of Dvorak's New World symphony. Each number was preceded by comments giving the significance of the music.

Jean Buchta Pupils Featured in Paterson Musicale

PATERSON, N. J.—Jean Buchta of New York concluded her teaching season here with a pupil's recital on June 2. Excellent training in technic and musicianship was revealed by the young pianists, who ranged in age from ten to fourteen years. Accuracy of execution prevailed, and the players showed gratifying individuality as well as respect for tradition in their interpretations. Those appearing were Betty Jo Roy, Carol Wollen, Helen Evans, Phyllis O'Grady, June Wollen, Phyllis Ash, Eileen O'Grady, Lydia Huber and Charlotte Hilgert. The composers represented were Haydn, Haubiel, Griffis, Mozart, Leland, Schumann, Harding, Bach, Chopin, Beethoven, Zilcher, Mendelssohn, MacDowell and Grieg. One of the important events was the performance of Zilcher's On Parade played on two pianos by Carol, Phyllis, Helen and Betty Jo. R. C.

Benjamin Grobany in Trenton Appearance

Benjamin Grobany, baritone, was heard in recital before the United States Daughters of 1812 at Trenton, N. J., on May 20 in a program which ranged from Bach's Bist du bei mir through Grieg's Eros, Bizet's Quand la Flamme from The Pretty Maid of Perth and Massenet's Vision Fugitive to De Falla's Nina. Grobany's activities include appearances at Columbia University on July 26 and in recital in Southern New England, New Jersey and Pennsylvania for the approaching season.

ESTHER RETHY
SOPRANO
VIENNA STAATS OPERA

CHARLES EVERETT
TENOR
Specializing in Negro Compositions
Suite 701, 119 West 57th St., New York

MARIA CARRERAS
PIANIST
Exclusive Management: Richard Copley, 113 W. 57th St., N. Y., Studio: 169 E. 78th St., N. Y. Phone: BU. 8-0311

Delta Omicron Holds Seventeenth Biennial Meeting in Cincinnati

Song Contest Won by Alpha Province—Eminent Musicians among Speakers—Officers Elected

CINCINNATI, O.—Convening for its seventeenth biennial meeting in Cincinnati, Delta Omicron, national musical sorority, representatives from every province enjoyed delightful events. In the absence of the president, Alma K. Wright, of New York, Eleanor Otis, of Gary, Indiana, presided at the meetings.

Eugene Goossens, national patron; Margaret McClure Stitt, sorority mother for Eta Chapter; and Louise Snodgrass, patron of Alpha Chapter, were represented among the composers on the programs which were presented by the following members: Eleanor Mae Skiff, Dorothy Mae Ertel, Petronella Kiely, Dorothy Payne, Thelma Copeland, Genevieve Lindsay, Marian Beers, Lucille White, Fannie Stoll, Mrs. Eugene Bradley, Jeanne Edwards, Hazel Fries, Rosemary Johnson, Eleanor Phares and Ruth Connelly.

The delegates attended the summer opera production of Tannhäuser in a group and on Wednesday the Province Song Contest was won by Alpha Province. The judges were Margaret McClure Stitt, Mrs. Edward Steubing, and Marie Dickoré. In the Scrap Book contest first prize was won by Alpha Chapter, second by Beta, and third by Cincinnati Alumnae Chapter. A silver loving cup was awarded to Edwyl Redding for the best original song, entitled Gypsy Days.

Speakers at the banquet were Edward G. Mead of Miami University, Dr. John Hoffmann, Cincinnati Conservatory of Music, and Howard W. Hess, College of Music (Cincinnati). The feature of this evening was the presentation of The Life of Edward MacDowell by Ethel Glenn Hier, national honorary member, and in this Rosemary Stoess (Eta); Thelma Copeland (Eta); Virginia Henry (Mu); interpreted the musical frame for the play which was produced by the various provinces.

NEW OFFICERS

Newly elected officers to serve for the next two years are: President, Bessie Covert, Pi, Chicago; vice-president, Eleanore S. Otis, Beta, Gary, Ind.; secretary, Orma Fern Weber, Xi, Danville, Ind., Ruth M. Ahrens, Omega, Denver, Col.; musical advisor, Lucille Scharringhaus Meyer, Eta, Cincinnati. Alma K. Wright, former president, was named to the advisory council.

Delegates present besides the officers mentioned were: Roleme T. Sandy, Louisville, Ky.; Mary Agnes Brady, Oxford, O.; Helene Grove, Brighton, Col.; Lillian Heitman, Blue Island, Ill.; Elizabeth Porter Stewart, Cincinnati; Clara Keck Hefflebower, Cincinnati; Bernice E. Brown, Columbus, O.; Erdine M. Francis, Columbus, O.; Marie Kegelmeier, Cincinnati; Minerva Curtis, Cincinnati; Marie Hacker, Detroit; Evelyn Joyce, Columbus, O.; Dorothy Chandler, Columbus, O.; Katherine Wolfe, Granville, O.; Dorothy Pietzuch, Cincinnati; Helen V. Johnson, Lincoln, Nebr.; Jean Harwood, Oxford, O.; Helen Corder, Gunnison, Colo.; Anita Rose Trefny, Chicago; Mary Russell Williams, Rochester, N. Y.; Cornelia Hughes, Rochester, N. Y.; Maire Jenson, Bloomington, Ill.; Florence Caskey, Bloomington, Ill.; Winnifred Roudebush, Columbus, O.; Margaret Borchers, Chicago; Sybil Caire, Baton Rouge, La.; Marion Rose Phelps, Greeley, Colo.; Lucille Folbrecht, Greeley, Colo.; Mary Stevens, Georgetown, Ky.; Verdell Ayers, Milwaukee; Evelyn McCullough, Chicago; Lucille Scharringhaus Meyer, Cincinnati; Lela E. Bevis, Columbus, O.; Margaret Glynn, Detroit; Esther Cox-Karge, Milwaukee; Ethel F. Starcher, Cincinnati; Helen Pech, Chicago; Louise Brabant, Baton Rouge, La.; Marie Siemer, Cincinnati; Helen C. Aue, Granville, O.; Jeanne Edwards, Cincinnati, O.; Mrs. Myers Y. Cooper, Cincinnati; Lucille White, Cincinnati; Beulah Perryman, Cincinnati, Hattie Schatzman, Covington, Ky.; Mildred Carlson, Cincinnati; Lorraine Anderson, Bloomington, Ill.; Mrs. Frank S. Krug, Cincinnati; Caroline Pike, Georgetown, Ky.; Thelma Copeland, Cincinnati; Margaret K. Roosa, Cincinnati; Marion LaCour, Cincinnati; Teresa Van Meter, Roney Columbus, O.; Genevieve Lindsay, Concinnati; Mrs. Otis R. Hess, Cincinnati; Marian Beers, Cincinnati; Mary Miller, Columbus, O.; Hazel Francis Batty, Cincinnati; Louise Abbott Orth, Columbus, O.; Jean Wasmus, Columbus, O.; Eloise Davis, Cincinnati.

M. D.

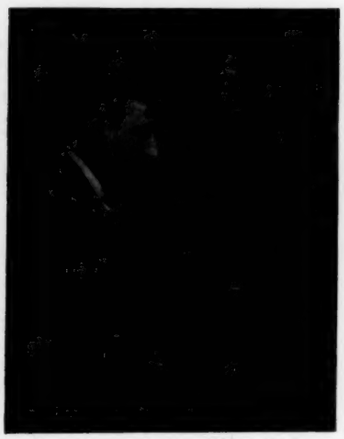
Sigma Alpha Iota Initiates N.F.M.C. President

Mrs. Vincent Ober, president of the National Federation of Music Clubs, was initiated as chapter honorary member of Epsilon Chapter of Sigma Alpha Iota on June 15. The initiation took place in the Epsilon Chapter House in Ithaca, N. Y., in the presence of a group of active and alumnae members of the fraternity. Mrs. J. A. Jardine, immediate past president of the National Federation of Music Clubs, and former national officer of Sigma Alpha Iota, was also present. The initiation service was conducted by Gertrude Evans, Sigma Alpha Iota's national president, and Mrs. Louis Sullivan, president of Delta Epsilon Alumnae Chapter, assisted by members of the active chapter.

COMING TO AMERICA

ESTHER RETHY,
Hungarian soprano of the Vienna Staatsoper, as Marguerite. She is singing in Salzburg this summer, and will come to America for the season 1938-39. *(Photo by Vajda M. Pal.)*

CONCLUDES FOREIGN TOUR



ISIDOR ACHRON,
pianist, has returned from a concert in Europe, playing in England, France and Italy. In London Mr. Achron played with the Queen's Hall Orchestra under Sir Henry Wood. The pianist goes back to Europe next March and April, and is engaged to appear with orchestra in London and Paris.

AUDITORIUM BUILDING

The "Music Center of Chicago"

OFFERS FOR RENT

Modernly Decorated Studios at Reasonable Rentals

Tenants in the Building have the distinct advantage in that, for CONCERT and RECITAL PURPOSES, they are given special reduced rates on RECITAL HALL which seats 426 people, also on 15 other beautifully furnished halls and studios

Full particulars at office of building

Room 1007 Harrison 0134

N. E. Cor. Wabash Avenue and Congress Street

Chicago, Ill.

PICTURED AFTER A LUNCHEON IN NEWARK, N. J.

Left to right, P. O. Griffith, treasurer of the Essex County Symphony Society; Hugh E. Barnes, a trustee of the organization; Erno Rapee, conductor of the orchestra; Mrs. Franklin D. Roosevelt; Mrs. P. O. Griffith; Mrs. Henry C. Barkhorn and Harry Friedgut, vice-presidents of the society. (Photo by Drew B. Peters Studios.)

DINNER IN HONOR OF SIR LOUIS STERLING,

head of the Gramophone Combine, and Lady Sterling, at the Savoy Hotel in London on the occasion of his receiving knighthood from the King. In the picture, easily recognized, are Mr. and Mrs. Lauritz Melchior, Mr. and Mrs. Lawrence Tibbett, John Barbirolli, Ivor Newton, Sir Thomas Beecham, Mme. Toscanini, Mrs. Augustus Ralli, Ania Dorfmann, Mary Lewis, Aulikka Rautawarra and Stewart Wille. Among those on the musical program were Mr. Tibbett, Mr. Melchior, Richard Tauber, Ania Dorfmann, Aulikka Rautawarra and Mr. Newton. Mr. Barbirolli played cello solos. (Fox Photos.)

KARIN BRANZELL

resting at her home in Brissago on Lake Maggiore. Mme. Branzell since concluding her Metropolitan Opera season has sung much in Europe. She was heard as Carmen, Amneris and Fricka at the Florence Festival, also twice as Brangäne. More recently Mme. Branzell sang Brangäne in London. The Swedish Music Academy has conferred honorary membership upon the singer.

GROUP IN PERCY GRAINGER'S DRESSING ROOM

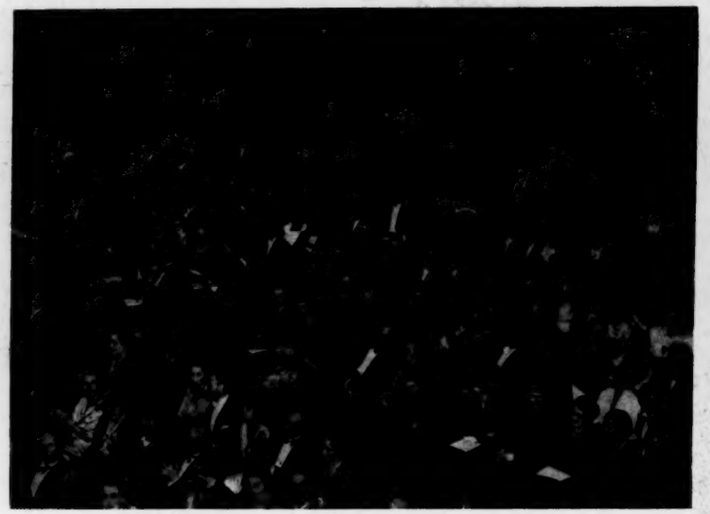
at the second concert, June 15, of the Essex County Symphony Orchestra at Newark, N. J. Left to right, Harry Friedgut, vice-president of the Essex County Symphony Society; Erno Rapee, conductor; Mr. Grainger, soloist of the evening; and Mrs. P. O. Griffith, president of the Essex County Symphony Society. (Photo by Drew B. Peters Studios.)

DR. BRUCE CAREY,

director of the Bach Festival at Bethlehem, Pa., was in the audience when the Bach Festival opened in Berea, Ohio. He is shown at the right chatting with soloists Chase Baromeo and Marie Simmelink Kraft during one of the intermissions. (Photo by Dan Snow.)

CARTHAGE COLLEGE A CAPPELLA CHOIR,

of Carthage, Ill., directed by Eudora Peterson Hanke. The group has completed a tour of two weeks through major cities of Illinois, Wisconsin and Iowa, including a Chicago concert. Miss Hanke is a graduate of Bethany College, Lindsborg, Kan., and a pupil of Emund Warnery of Paris, France. Most of the young women in the choir are members of Sigma Alpha Iota, national music fraternity, and Miss Hanke is a member of Alpha Alpha chapter of the organization. On June 5, Miss Hanke was presented with the Ring of Excellence by Sigma Alpha Iota.



A SECTION OF LOTTE LEHMANN'S AUDIENCE

at the Town Hall, Sydney, Australia. The soprano's season on the southern continent is under the direction of the Australian Broadcasting Commission. (Photo by S. J. Hood.)

THE SUMMER CONCERTS BEGIN AT PHILADELPHIA'S ROBIN HOOD DELL.
A section of the opening night crowd. These concerts are given on a cooperative basis by members of the Philadelphia Orchestra. Soloists, ballets and opera performance vary the regular symphonic schedule. (Pictorial Feature Service.)

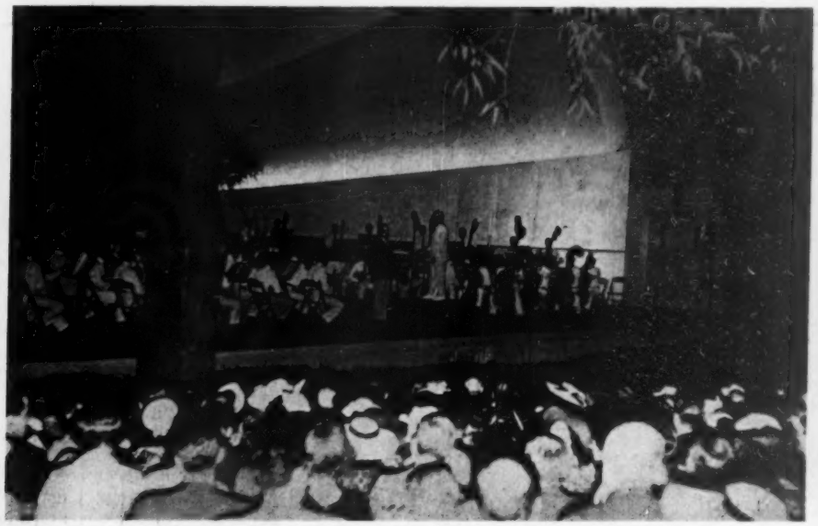
EUGENIA BUXTON,
pianist, on vacation in the West, takes her eye off the ball at the camera man's summons.

LEONA FLOOD,
American violinist, signing an autograph in Stuttgart after her appearance with the orchestra on her recent European tour. Miss Flood has received her training under Dr. D. C. Dounis, and is leaving shortly for an extended concert tour around the world.

DR. RUDOLPH GANZ,
president of the Chicago Musical College, who was made an Officer of the French Legion of Honor on June 16, stands to attention while his insignia is examined by Virginia Holt.

MR. and MRS. ARTUR BODANZKY and VINA BOVY
in the Champs-Elysees in Paris. Mme. Bovy is now singing at the Colon Opera in Buenos Aires and is returning to the United States early in the fall to appear with the San Francisco Opera and later with the Metropolitan Opera.

THREE OF THE SUCCESSFUL DEBUTANTE BALLERINAS,
who won certificates before the Conservatoire Jury of the Paris Opéra, comfort a less fortunate aspirant. (Photo by Pictorial Feature Service.)



CURTIS BOK,
president of the Philadelphia Orchestra, addresses the audience at the opening night of the Robin Hood Dell concerts given by players of this ensemble during the summer in Fairmount Park. (Pictorial Feature Service.)

MUSICAL COURIER

Review of the World's Music

Published by the
MUSIC PERIODICALS CORPORATION
119 West 57th Street, New York

GEORGE H. HILBERT, President — EDGAR F. BITNER, Vice Pres. & Treasurer

Telephone to all Departments: CIrcle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

LEONARD LIEBLING.....Editor-in-Chief
HORACE JOHNSON.....Managing Editor
RENE DEVRIES (Chicago)
CESAR SAERCHINGER (London)
IRVING SCHWERKÉ (Paris)
..Associate Editors
J. ALBERT RIKER.....General Representative

CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110.

HOLLYWOOD AND PACIFIC COAST HEADQUARTERS—CARL D. KINSEY (in charge), Roosevelt Hotel, Hollywood, Cal. Telephone, Granite 2818.

BOSTON AND NEW ENGLAND HEADQUARTERS—LEON J. GOLDMAN (in charge), 46 Sagamore Ave., Winthrop Highlands, Mass.

PARIS AND GENERAL EUROPEAN HEADQUARTERS—IRVING SCHWERKÉ (in charge), 6 Square Leon Guillot, Paris (XV). Telephone, Vaugirard 48-24. Cable address, Musicurier, Paris.

VIENNA, AUSTRIA—GEORG KUGEL, 1 Bosendorferstrasse 12. Telephone V 44-0-22.

Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic Three Dollars. Canadian, Four Dollars. Foreign, Four Dollars and Fifty Cents. Single Copies, Twenty Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agent for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication. The Advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK — JULY 15, 1937 — No. 2943

Wagner, Wagner, everywhere. He had more performances than any other composer on the New York Philharmonic Orchestra programs of the past winter.

—o—

A Musical Calamity

The wholesale governmental dismissal of musicians from the WPA orchestras raises the spectre that possibly there may be an entire abandonment of those organizations. The outlook would be a direful one, not only for the jobless players, but also for the cause of music in general.

It took many years to make our government aware of musical art at all. When finally it did so, through stress of economic conditions, the hope sprang high that the activity might lead to permanent cooperation from Washington.

The unpleasant thought now arises, that if all the wealthy tax-dodgers and delinquents had not been so remiss about paying their ethically rightful share toward national requirements, the Administration would not at present be compelled to save money at the expense of a project which helped the needy beneficiaries as much as it did the progress of music in America.

—o—

Artists on the Defensive

AGMA, official organ of the American Guild of Musical Artists, reports that another major gain has been made in clarifying the status and protecting the interests of its members.

Richard Bonelli, the Metropolitan Opera baritone, who is a member of the editorial advisory committee of the Guild, contributes an interesting report to this paper. It describes the victorious efforts made by a committee which he headed to induce the New York State Tax Commission to exempt musical artists from the four per cent "unincorporated business" tax. This was no idle alarm, for several artists had received notification that they were considered to fall under this category.

A plea presented by Henry Jaffe, guild counsel, set forth that they should be exempted for two reasons from the class of those who carried on "unincorporated businesses." In the first place, they are engaged in "a learned profession" which is of great public service, and therefore removed by the law from such classification.

Secondly, it was argued that musical artists in their professional activities served in the capacity of "employees," as persons whose income was derived from "personal services rendered." Their work was carried on in a field where "eighty per cent of the gross income is derived from services in which capital is not a material income-producing factor."

As a result of these pleas (the second one in particular) the tax board issued the following ruling relative to musical artists:

"Musical artists engaged in the following activities are regarded as 'employees' within the meaning of Article 16A of the tax law of the State of New York and as such are exempted from payment of the Unincorporated Business Tax:

"1. Vocalists or instrumentalists who sing or play in a radio broadcast, both where such broadcast is part of series of broadcasts, and where it is a guest appearance.

"2. Vocalists or instrumentalists who appear in concerts, where such concerts are managed and operated by civic or community associations, by music clubs or by local managers.

"3. Vocalists who sing in opera, both where they are paid weekly, bi-weekly or monthly salary, and where they are paid by the performance.

"4. Vocalists and instrumentalists engaging in the above described activities are 'employees,' notwithstanding that they may employ a secretary or an accompanist, or may rent an office for the carrying on of the above-described activities."

The importance of this decision is considerable for all musicians under these four divisions who carry on their activities in New York State.

—o—

Philharmonic Orchestra Gains

The announcement of Marshall Field, president of the New York Philharmonic-Symphony Society, that the orchestra has raised enough funds for its support during the next three years, is one to be greeted joyfully. This news was received with fitting jubilation by the society's subscription committee for Greenwich and Westchester counties at a recent meeting in Greenwich, Conn.

Mr. Field made an interesting statement looking toward the future when he suggested that the orchestra might be supported almost entirely through ticket receipts if a very large hall with satisfactory acoustics were available. He also announced that after the next three years special plans are to be made to celebrate the hundredth anniversary of the organization, which falls in 1942.

Mrs. Vincent Astor, chairman of the orchestra's auxiliary board, pointed to the improved financial record of the last season, as compared with what had been expected after Toscanini's resignation. She stated that the various series were well subscribed for, except the Sunday afternoon concerts, patronage of which to some extent suffered from the fact that they were broadcast over a countrywide radio network. It was said that the society felt an obligation to retain these broadcasts because of their educational value to the public. On the other hand, admission prices are slightly lower than to the midweek events, and during the last season many special features were given on Sundays alone.

The fact that more economical conduct of the orchestra's affairs has been accompanied by gratifying public interest and support may truly be thought to augur well for the next years of the society. The oldest organization of its sort in the country and one of the most distinguished, it deserves the increased patronage of New York and surrounding cities as its centenary nears.

The Sporting Instinct in Music

Struggles of all sorts have long been a favorite subject with composers, from Monteverdi's Combat of Tancred and Florinda, through Kuhnau's biblical sonata in which David neatly dispatches Goliath with a slingshot, to Strauss' battle in Heldenleben.

In the olden days these forms of competition were carried on in deadly earnest. Countless duels ornament the pages of operatic literature, from the rapier variety to the exchange of pistol shots, as in Eugen Onegin. The modern's increasing dependence on bare fists seemed considerably less romantic, and unsuitable for lyric treatment, until Vaughan Williams introduced a boxing contest into his opera, Hugh the Drover.

But in the present more or less decadent age, competition has largely passed over to the realms of business and professional sports, while large segments of the population have to exhaust their combative ardors in the mimic versions, from golf to ping-pong.

Music has taken note of these tendencies. Honegger, having glorified the locomotive with eminent success, a few years ago penned a symphonic work, Rugby, which strove to show what happens in that form of football. (Perhaps there was not enough punch in his passes; at any rate, this score did not have a long or illustrious career.)

The golfing enthusiasts certainly should have been rewarded with a *magnum opus* long ere this. As for the tennis fans, their musical saga is also overdue, although the Diaghileff ballet soon after the war mounted a work in which this game was freely adapted.

However, the musical pantheon is slowly being enlarged to include even the most modern forms of contest. Poker appears on the operatic stage in The Girl of the Golden West, and Stravinsky further explored the field with a recent score.

Now comes Arthur Bliss with a new ballet bearing the title Checkmate, which was especially written for the Vic-Wells Company of London and premiered by them at the Paris Exposition (Théâtre des Champs-Elysées) on June 15. In it the noble and reflective game of chess enters the terpsichorean arena. The story is thus outlined in the Musical Times:

"The scenario, or emotional fantasy, enacted on the stage is Mr. Bliss's own. It may be called an extreme application of the pathetic fallacy to chessmen. The two players who cast for first move in the prologue (No. 1) are Love and Death. Love wins, and the play begins, but not in a way that would pass as chess at a Hastings Congress. In Checkmate the board is as visionary as the ballroom in Carnaval, and the toy-shop in La Boutique Fantasque. As every true balletomane knows, it is only the unreal that has reality in ballet. Pawns first take the board (No. 2); then the four knights, among whom the first Red Knight emerges as the principal male dancer. (Love plays the red pieces, Death the black.) The Knights challenge each other to feats of daring. The Black Queen enters and puts a spell upon the others by her malign beauty. She fascinates the Red Knight and flings a flower to him (No. 4). The Red Knight displays his exhilaration in a Mazurka (No. 5). Two Red Bishops advance and are received with ceremony (No. 6); then come two Red Castles, strongly fortified and breathing war (No. 7). (Here we spy an allegory—pacifism flouted by armaments.) The next to arrive is the Red King accompanied by his Queen, a soft blonde (No. 8). Now enters the horde of black pieces, led by their Queen (No. 9), and events begin to shape more like chess, for bishops twice intervene when the Black Queen attacks the Red King. The fight ultimately becomes a duel between the Black Queen and the Red Knight (No. 10). A moment comes when she is at his mercy; but he stays his hand, and in the thrall of love takes out her rose and gazes upon it. While he is doing this the Black Queen stabs him in the back. It will be observed that this game of chess is anything but *giuoco piano*. After the body of the Red Knight has been carried off, the Black Queen dances before the Red King, who is fascinated like a rabbit before a snake (No. 11). Finally the Red King is alone (No. 12); he seeks this and that way of escape, but is always met by minatory black pieces, who gradually surround him until at his last gasp he falls to the ground, checkmate. Death has triumphed over Love, a scenario far more in accordance with the rules of ballet than the most imaginative conceptions of Zukertort and Blackburne."

So far as we know, the ubiquitous bridge tournament has not yet had a consecration in tone. This is certainly an omission of serious sort. Somebody ought to page Mr. Lenz or Mr. Culbertson and have him collaborate on a musical drama without delay.

VARIATIONS

By Leonard Liebling

In this year of new evaluations of Liszt, Mary Tibaldi Chiesa, Rome correspondent of the Musical Courier, has just published her new book (through Fratelli Treves Editori, Milan) called Vita Romantica di Liszt. I wish I could read it, but my knowledge of the Italian language is confined strictly to the musical terminology and a few choice bits of profanity current around the Metropolitan Opera House.

However, one of my Milanese friends browsed through the volume at my request, and informs me that it is "excellently written, splendidly understanding and ardently devoted, and free of the extravagant rant and rhapsodizing which mar certain other publications about Liszt."

I am glad to receive that report, to which I add the modest letter sent me by the author together with the gift of her book:

". . . This work was originated by two causes: an occasional circumstance and a spiritual necessity. The first was the celebration of the fiftieth anniversary of Liszt's death; and the second was the desire to do full justice to a musician who, adored by the women, acclaimed by the public, idolized by his disciples, remains still one of the most misunderstood personalities in the history of music. Passionate lover, generous friend, incomparable pianist, wonderful conductor, he was also, most of all, a creator of original immortal works. Wagner knew it and proclaimed openly that Liszt was 'the most exquisite musician of all musicians that ever lived.' But neither contemporaries nor posterity have altogether recognized this truth. The most popular works of Liszt are certainly not his best, and don't give the full measure of his value of a composer. Certainly Liszt was conscious of his genius, but he had not in himself the faith that, for example, gave Wagner the courage of daring and trying everything.

"And also the man, a complex equation, a tormented soul, has been greatly misjudged in his passions, in his conflicts, in his mysticism. The mysticism which in Rome in an hour of distress and bitterness led him, as he said, to 'the deep waves of the Jordan of Palestrina' and to the highest comfort of sacred music.

"The author of this book has been in pilgrimage to the places where Liszt lived. She has been in touch with several persons who knew Liszt during the last period of his life: the son of the composer Sgambati, a favorite pupil of Liszt, in Rome; the musicologist Robert Godet, who met Liszt several times: the Assyriologist Alfred Boissier, whose aunt was a friend of the musician and wrote a most interesting book 'Liszt, Pédagogue'; the writer Daniel Ollivier, grandson of Liszt, and son of his beloved daughter Blandine.

"At Tivoli the author spoke with the servants of Liszt, who told her many curious details. And she has had the good fortune of finding many letters and documents that had not been published until quite recently.

"One is particularly interesting: the certificate of birth of Liszt's second daughter, Cosima. All biographers said that she was born in Bellagio, Dec. 25, 1837, but the certificate was not found there. As the letters of Marie d'Agoult to Liszt after the beginning of November, 1837, are dated from Como, the author of the present volume made researches, and at last found the missing document. It is published on page 86 of the book, and the correct date is December 24, instead of December 25."

Vita Romantica di Liszt—an intriguing title—is paper-covered, 421 pages in length, and contains twenty-four most arresting illustrations.

* * *

Charles R. Baker, demon press representative, made life interesting for Hollywood recently, when the touring Philadelphia Orchestra gave its concert there. C. R. B. offered parquet seats as prizes for correct answers to a questionnaire of thirty items. Strange to relate, some winners turned up in that city peopled principally by professional film folks. They even solved these questions:

"Which great composer of symphonies wrote only one opera?"

"Which American composer has based an orchestral suite on a book by Lewis Carroll?"

"What famous conductor refused to play the Fascist hymn at the start of a symphony concert in an Italian city?"

"Who wrote an orchestral suite based on Mother Goose rhymes?"

"Who is the 'father of Russian music' ? "

"Who wrote the 'Sonata Eroica' for piano?"

* * *

Baker has had some arresting experiences as related in the Los Angeles Evening Herald of April 15. He was the manager of Eduard Remenyi, renowned Hungarian violinist, when that performer fell dead while he was playing on the stage of the Orpheum in San Francisco, May 15, 1898. "War with Spain was raging at that time," Baker tells, "and after the musician had played the Pizzicato from 'Sylvia,' some gallery god shouted out 'The Star-Spangled Banner,' a demand which was taken up vociferously by the entire audience. Remenyi complied immediately with the national air, and played the tune with such fervor and thrill that the audience demanded his return. Called back on the stage again and again, the Hungarian artist suddeny toppled over dead."

On another occasion, Baker was present when Walter Damrosch and his New York Symphony Orchestra gave a concert "somewhere in America." As Damrosch "paused between the two movements of the symphony, the local manager rushed to the footlights and shouted to the audience, 'Ladies and gentlemen, I am proud to see so many of you here tonight. I hope you will attend better concerts we have arranged for next season. I would like to announce also that Kelley's Oyster Saloon will be open after the concert.' "

* * *

Add to reasons why unemployed musicians are in danger of going quite mad—and quite hungry: "One of the things that radio listeners probably don't suspect is that the music of perhaps twenty of the top shows originating in New York studios is provided by the same musicians. The huge orchestras are manned by the same top trumpeters, trombonists, fiddlers, etc., but there's merely a different leader for each commercial show. The instrumentalists play on so many programs that they make more than twice as much money, frequently, as their directors. . . . What makes it rather ironic is that musicians' headquarters in New York are filled with musickers looking for jobs." (New York American, June 19.)

What is the powerful musical union doing about the matter? The unemployed musicians are still paying annual dues of $16. to the organization.

* * *

A London critic writes of Lawrence Tibbett's recent debut at Covent Garden (as Scarpia in Tosca) that his "voice is, perhaps, not 'forward' enough to insure a clear and steady tone." No? Well, it has gone forward most successfully in America, where it carried him into fame and fortune.

* * *

"How about those star singers who give testimonials to cigarette companies," J. B. wishes to know, "and say that the brand they use never makes them cough? I guess not. The ones that 'cough' are the fellows who sign the checks for those recommendations. . . . I admire the cleverness of one fine vocalist, who is advertised as saying that he never has felt any ill effects from the XYZ cigarettes. Are you aware that he never smokes?"

* * *

Gamut Records is the name of an enterprise recently formed in New York (at 1107 Broadway) for the making and marketing of unusual phonograph recordings of music.

The first Gamut disc to come to my notice is its Masterset No. 2, Bach's Partita, No. 6, in E minor, as performed on the harpsichord by Ernst Victor Wolff. If the rest of the Gamut output equals this example, then fastidious lovers of recorded music are in line for some high tonal pleasures.

For the past several seasons, Dr. Wolff has established in New York and elsewhere his masterful harpsichord playing and interpretation. Deeply musical, he thoroughly understands the ancient period and its compositions, and possesses the performing technic of delicacy and taste which the fragile instrument requires. In the present record, his abilities show at their best. He sets forth the great Partita (one of Bach's most perfectly factured and beautifully themed works), altogether in the olden-day style, with convincing atmosphere and charm.

The difficulty of recording the harpsichord faithfully has been overcome well by the Gamut process. The tone is not too brittle, the execution is clear, and Wolff's nuances of phrasing and dynamics establish themselves admirably. Record devotees who love Bach in his most typical revealment should not fail to add the Wolff performance to their collections. It is recorded on three two-side discs, contained in a cloth-bound, paper-pocketed album.

* * *

Norah Drewett de Kresz, writing from her summer cottage near Budapest, Hungary, says: "Clarence Lucas told your readers some time ago in Variations (of which, you see, I am still one, by contributing) about a village called Saint-Saëns, in France. When I was a girl, friends took me by car from Paris to Dieppe and, passing 'Saint-Saëns,' we saw a notice that the mayor of the place was named —Massenet! Even Mr. Lucas, who knows most everything of this kind, evidently was unaware of the double coincidence."

* * *

Mana-Zucca is composing a one-act grand opera —subject as yet unrevealed.

* * *

Great Bend, Kansas,
June 30, 1937.

Dear Variations:

Forgive me, but I cannot resist suggesting that some of your music critics in their search for phrases untainted by triteness might appropriate some of O. O. McIntyre's latest. For instance, they might insist that some of this so-called ultra-modern composition "sounds like a dood-dad stuffed with jelly." Casting no reflections either on your critics or modern composition, I am

Yours sincerely,
JOAN BONDURANT.

* * *

There is a new magazine called For Men, published in Stamford, Conn., which creditably is determined to give recognition to every form of art. In the June number, I run across this paragraph: "Just as music has its Toscanini, mathematics its Einstein, and the stage its Cornell, the electric chair has its *maestro*. He is a lank, sallow fellow with a beaked nose and a baldish head—Robert Elliot, chief executioner for Massachusetts, New Jersey, New York, Pennsylvania and Delaware."

* * *

An out of town newspaper writer on music asked me to suggest some subjects for tonal essays. I forwarded two: "What Are We To Do With the European Musical Refugees Now Crowding New York, When There Is No Employment For Even Our Own Practitioners?"; and "Ethics Among The Vocal Teachers; Is It Easier To Lure A Competitor's Pupils By Flaying Him Or Flattering Them?"

* * *

From Leonard Lyons' column (Lyons' Den) in the Post: "Mayor LaGuardia attended a Stadium concert recently. Two members of the audience, sitting near the Mayor, asked for his autograph. 'My autograph,' LaGuardia told them; 'you want Brahms'."

* * *

The musical summer promises not to be so dull after all. Anthony Pesci, who admits that he is "the world's greatest dramatic tenor," issues a challenge to his leading colleagues "of the stage, screen, radio, and the Metropolitan Opera House" to meet him in a singing contest, "to determine the best tenor voice in and around New York, the American public to be the judges." So far, betting on the event is extremely light.

I See That

Arriving on the SS. Ile de France in New York on July 6 were Mr. and Mrs. Felix Salmond and Leon Leonidoff, vice-president of Radio City Music Hall.

* * *

Alma Clayburgh and her daughter left New York by the SS. Paris on June 26 for a summer cruise to Northwest Europe and Scandinavia.

* * *

The SS. Champlain, landing in New York on July 2, carried Lea Luboshutz and Doris Doe among her passengers. The Champlain sailed again the following day, and musicians aboard her included Jennie Tourel.

* * *

Paul D. Cravath, chairman of the board of the Metropolitan Opera, and William S. Paley, president of the Columbia Broadcasting System, and Mrs. Paley, left for Europe by the SS. Normandie on June 30.

* * *

Kitty Cheatham sails for Europe, on the SS. Europa, July 23, to deliver an address at Budapest during International Women's Week, August 5 to 12, before the representatives of sixteen nations. Miss Cheatham, en route, will visit London, Nuremberg, Prague, where she is to be received by her friend, Ex-President Masaryk. She will make brief visits to Vienna, Salzburg (for the music festivals), Munich and Paris, and sail for New York August 17.

* * *

Mildred Dilling, harpist, sailed for Europe on the SS. Queen Mary on July 7 to spend her vacation in France and England. On July 21 the harpist is to give a Regional Broadcast from London, but the rest of her time will be spent in rest and preparing programs for next season's concert tour, which again takes her to the Pacific Coast. She returns to the United States early in the fall.

* * *

Barre-Hill, American baritone, formerly of the Chicago Civic Opera, who has appeared from coast to coast in opera, concert and radio, has signed a contract with Annie Friedberg to be under her management for several years. Mr. Hill's engagements for the coming season include a New York recital.

* * *

Renée Chemet, French violinist, who has not been in America for about five years, returns for a short tour next January under the management of Annie Friedberg. On May 19 Mme. Chemet played a broadcast in London. In September she is to appear again at Queen's Hall, London, under Sir Henry Wood.

* * *

Frank Bishop, young American pianist, will be heard next season under the management of Annie Friedberg. He is to give a New York recital, appear in cities in the East and Middle West, and go on tour as soloist with an orchestra.

* * *

Earle Spicer, baritone, has been reengaged to sing over the entire network of the Canadian Broadcasting Company for the summer.

* * *

George Perkins Raymond, American tenor, now in California for the summer, is appearing on several radio hours. He sang his last New York broadcast on June 27, jointly with Mari Barova of the Chicago Opera. Mr. Raymond will tour the Middle West next winter, and after Christmas has engagements in the South.

* * *

Maria Carreras will spend the summer at Manchester, Vt. Her New York Town Hall recital is scheduled for December 8.

* * *

After hearing some 1,500 young pianists in connection with the National Piano Tournament in Texas and Arkansas and giving ten recitals, several of which were broadcast, Charles Haubiel is spending July at the MacDowell Colony in Peterborough, N. H.

* * *

Mildred Howson Hartley, mezzo-contralto, has become a member of the Board of the Musical Society of Jamaica, N. Y., for the next two years.

* * *

Ruby Elzy, soprano, was soloist at the Community Church, New York, on July 11. Augustus Granville Dill is organist of the church.

* * *

The National Guild of Piano Teachers wishes to announce that, although the technic mitten invented by Henry Scott was used by pianists in the New York finals of the National Piano Playing Tournament, the guild is not sponsoring technic mittens. The guild sponsors the National Piano Playing Tournament and the National Directory of Piano Teachers (an annual publication), and no other organization or product.

* * *

Robert Irwin, Irish baritone, protégé of John McCormack, was a guest on the Vallee Variety Hour on July 8, over WEAF and the red network of the National Broadcasting Company.

* * *

Henri Deering, pianist, sailed for Europe on July 10 and returns in October. His Town Hall recital is scheduled for November 26.

* * *

Members of the Hart House String Quartet attended the first Garden Party of King George VI, held on June 22 at Buckingham Palace. Milton Blackstone, violist of the group, and Mrs. Blackstone were presented to Queen Elizabeth.

* * *

The Grand Opera Artists Association of America, with main offices in New York, is considering the opening of branches in Chicago and Los Angeles.

"You can't use a tennis racket the way you play the radio game, Bill."

Ninth National Piano Playing Tournament Concluded

The Ninth Annual National Piano Playing Tournament, sponsored by the National Guild of Piano Teachers, closed on June 18, at Wichita, Kan., with the final audition of fifty units, from Boston to San Diego.

4,500 piano pupils, of all ages and stages of advancement, played programs which gave them places on district, state, and national honor rolls. Approximately 1,300 received places on the national honor roll, 300 more than in 1936.

These youngsters were required to play complete programs of ten pieces, and to receive ratings of eighty percent or over before they could be placed on this list.

Leading pianists and American composers served as judges. These included: Charles Haubiel, Elliot Griffis, Englande Estes, John Mokrej, Carl Roeder, Hans Barth, Elizabeth Gest, Richard McClanahan, Irl Allison, A. Verne Westlake, Robert Markham, Elizabeth Simpson, Adelaide Trowbridge Perry, Olga Steeb and Dr. Le Roy B. Campbell.

Cities in which auditions were held and their general chairmen for the year follow: Little Rock, Ark. (Henry Sanderson); Los Angeles, (Abby DeAvirett); San Diego, Cal. (Paul Clark Stauffer); Orange County, Cal. (Margaret Buttree); Oakland, Cal. (Edna Corneil Ford); Riverside-Redlands-San Bernardino, Cal. (Patricia Gestram and Karolyn King Lewis); Pomona Valley, Cal. (Nellie Mae, Dr. Rall); Long Beach, Cal., (Gertrude Fisher); Bakersfield, Cal. (Effie Campbell Fleisher); Fresno, Cal. (Miriam Fox Withrow); Santa Maria, Cal. (Muriel Fisk); Santa Rosa, Cal. (Edith A. Lutz); Pueblo, Col. (Ruth Eastburn); Wilmington, Del. (Florence Hastings); Washington, D. C. (LaSalle Spier); Chicago (Maurice Rosenfeld); Wichita, Kan. (Otto Fisher); Alexandria, La. (Zae Harazim); Baton Rouge, La. (Carlton Liddle); Monroe, La. (Rowena Goss); New Orleans, La. (Sarah I. Nedler); Boston (Mary G. Reed and Jane Colpitt); Kalispell, Mont. (Nellie Johns Narman); Cleveland (Estelle Ruth); Franklin, O. (Wilhelmina McLane); New York City (Irl Allison); Oklahoma City, Okla. (Dean Clarence Burg); Portland, Ore. (Mae Ross Walker); Philadelphia (Dr. E. Elsworth Hipsher); Warren Pa. (Dr. LeRoy B. Campbell); Greenwood, S. C. (Estill Blocker); Sioux Falls, S. D. (A. E. Godfrey); Chattanooga, Tenn. (May Hickman); Abilene, Tex. (E. Edwin Young); Austin, Tex. (Miriam Gordon Lendrum); Paint Rock, Tex. (Mrs. H. A. Stephens); Beaumont, Tex. (Carrol Tyrrell Gilmore); Corpus Christi, Tex. (Inez Waugh Lear); Dallas, Tex. (Mrs. J. A. Jahn); Fort Worth, Tex. (Maggie Overstreet); Galveston, Tex. (Mrs. Conway Shaw); Houston, Tex. (Mrs. R. C. Morris); Longview, Tex. (Mrs. F. G. Whitelock); Rio Grande Valley, Tex. (Josephine Huntley); San Angelo, Tex. (Mrs. Albert DeBerry); San Antonio, Tex. (Mrs. Tekla Staffel); Waxahachie, Tex. (Mrs. Alton C. Pierce); Waco, Tex. (Mrs. James Williams); Wichita Falls, Tex. (Mrs. H. Grady England) and Casper, Wy. (Kate D. Williams).

The 1936 tournaments enrolled 4,000 students. Thus the number taking part this year marked a twelve and a half percent increase.

In addition to sponsoring the tournament, the guild has published the first National Directory of Piano Teachers, under the direction of Irl Allison. This book is a 109-page directory of piano teachers, composers, piano manufacturers and data relating to the National Piano Playing Tournament and is being released today to thousands of subscribers by the National Guild of Piano Teachers. The new publication will be published annually as the yearbook of the guild.

Annual Recital of Elsa Baklor's Students

BALTIMORE, MD.—The annual student recital by voice pupils of Elsa Baklor was held on June 16 in Hecht's Auditorium before a large and appreciative group of listeners. Among outstanding performances of the evening was Leah Levin's singing of Ritorna Vincitor from Aida and Sunny Volman's account of Caro Nome from Rigoletto. Special commendation also goes to Elsie Rudoff, singing Micaela's aria from Carmen; Misha Dombrowska in numbers by Massenet and Gounod; Dorothy Miller in excerpts by Giannini and Gounod; Thelma Sheller, who sang a passage from Andre Chenier; Rose Block, offering an aria from Robert le Diable; and Anita Erdman in a song by Ernest Charles and the Non So Piu from the Marriage of Figaro. Others appearing were Ruth Scheindlinger, Elizabeth Shank, Coiladean Beltz, Farley Deane, Dorothy Kane, Dorothy Sutton, Leah Falk, Rose Michaelson, Sarah Sherbow, Ann Givner, William Christopher and Blanche Schkloven. The general standard of vocal excellence was a high one. An ensemble conducted by Abram Moses was heard. The evening's accompanist was Dorothy Pivac.

K. D.

OBITUARY

Frederic A. Juilliard

TUXEDO PARK, N. Y.—Frederic A. Juilliard, textile manufacturer and music patron, died at his home here on June 29 of a cerebral hemorrhage at the age of seventy years. He was born at Santa Rosa, Calif., graduated from the University of California in 1891, and came to New York and entered the textile manufacturing business of his uncle, the late Augustus D. Juilliard, who at his death in 1919 bequeathed a sum estimated at thirteen to twenty millions to establish the Juilliard Musical Foundation. Mr. Juilliard, who inherited the remaining bulk of his large fortune, carried on the philanthropies of his uncle, serving as president and a trustee of the Juilliard Musical Foundation, as a director of the Metropolitan Opera Company, the Metropolitan Opera Association, Inc., and the Metropolitan Opera and Real Estate Company. He was a former president (1924) and trustee of the New York Philharmonic Society, and at the time of his death a trustee of the Philharmonic Symphony Society. He was unmarried and is survived by a sister, Mrs. Mark L. McDonald of Santa Rosa, Calif.

Ernest Hayden Hull

Ernest Hayden Hull, husband of Vera Bull Hull, manager of musical artists, died on June 30 in New York.

Mr. Hull was born in Bath, N. Y. He was graduated from Temple University and Webb Institute of Naval Architecture. He engaged in civil engineering projects in the Philippines and, during the World War, in ship building. Afterward he became known as an expert in vocational guidance and as a personnel engineer. He organized the Vocational Guidance work under the Harmon Foundation in New York and for several years past conducted his own business. He had a wide acquaintance among musicians. Besides his widow, Mr. Hull is survived by his mother, two brothers and a sister.

Jean Baptiste Naso

Jean Baptiste Naso, grandfather of Lily Pons, died in Cannes, France, on June 26 after an illness. He was ninety-three years old and a native of Calabria, Italy. Mme. Marie Pons, his daughter and mother of the singer, was to have sailed to rejoin her father, but canceled the sailing on receipt of the news of his death.

Samuel H. Mason

CINCINNTI.—Samuel H. Mason, proprietor of the Cincinnati Music Printing Company, died on June 20 at General Hospital here. He was seventy-eight years old and is survived by his widow, a son, a daughter, three grandchildren and one great grandchild.

K. R.

Théâtre de la Jeunesse Gives Program

Le Théâtre de la Jeunesse of the Professional Children's School, New York, presented an evening of ballet, opera comique and *pièces* on June 27. Alexander Gavrilov was the director, assisted by Phillip Tykulsker, Denise Abadie and Eugenie Demidoff. The songs were under the direction of Louise Arnoux, assisted by Bernard Gabriel. Much of the material was taken from folk sources, including traditional songs and dances. There were also scenes from Cyrano De Bergerac in the latter half of the program.

The youthful performers gave fine account of their talents ond training. The choral singing under Mme. Arnoux's direction was spirited and precise. This was an evening outside the beaten path of juvenile entertainment, and it brought to the listener examples of the extensive fund of tonal teaching material in the folk-lore of France. A large audience applauded the participants, who comprised Winifred Toomey, Edna Hagan, Andy Donnelley, Walter Ward, Tyrone Kearney, Nat Mintz, Jack Clark, Jr., Tina Gibson, Patricia Goodwin, Patsy Chapman, Betty Jane Tyler, Jackie Jordan, Cynthia Chapman, Ted Reid, Charles Belin, Jimmy McCallion, Evelyn Smith, Ann Middleton, Thelma Nisbet, Joyce Gates, Elinor Pittis, Estelle Levy, Charita Bauer, Judith Blake, Gratia Landley, Mary Combs, Lyn Maru Oldham, Anna Fink, Jean Davidson, Harris Berger, Harriet Irwin, Edith Rosen, Charles Belin, Lorraine Jaillet, Mr. Tylusker, Dorothy Goss, Harriet Cohen, Vivienne Block, Joyce Gates, Joe Brown. M. L. S.

Mary Frances Ryan Plays for Dunning Teachers' Association

The National Association of Dunning Teachers heard a recital by Mary Frances Ryan, pianist, in the Salon de Musique of the Barbizon-Plaza, New York, on July 5. In a program comprising the Bach-Bauer partita in B flat major, Beethoven's sonata in C major (op. 2, No. 3), the Schumann Papillons, Chopin and Debussy numbers and a concluding Liszt excerpt, the young artist showed a well cultivated and interesting talent. Her technic is assured, firm and light, and expressively she revealed poetic warmth, governed by good taste. She was rewarded by cordial applause. M. W.

Freeda Stein Heard at English-Speaking Union

Freeda Stein, soprano, sang a program at the English-Speaking Union, New York, on June 20. An audience of about 200 applauded enthusiastically Miss Stein's excellent vocalism and colorful interpretations. Her list held numbers by Mozart, Scarlatti, Fourdrain, Haydn, Brahms, Loewe, Schumann, Wolf, Bizet, Del Acqua, Watts, Vera Kitchner, Delibes, Bassett. Gene Schiller provided musicianly accompaniments. Miss Stein is an artist-pupil of Amy Ellerman. R. F.

Mu Phi Epsilon Harmonics

The Indianapolis Alumnae Club has awarded five Mu Phi Epsilon medals to outstanding high school students. The awards are in keeping with the honor standards of Mu Phi Epsilon and serve as an excellent introduction to Mu Phi when the recipients enter college.

Mu Xi provides the Chicago Artists Association with three important officers for the coming season; Mary Highsmith Lyding, president; Amy Leslie Toskey, vice-president; and Olive Hoit, program chairman. Mu Xi's own officers for the current term are Marjorie Sherman, president; Ethel Heide Wishover, vice president; Syneta Zimmerman, recording secretary; Ann Steiner, corresponding secretary; Florence Dangremond, treasurer. Berthola Pirosch of St. Louis affiliated with Mu Xi in May.

During a recent concert trip in Honolulu, Olive Hoit was royally entertained by Aileen Chang-Tung, a Chinese member of Mu Phi Epsilon.

A National Music Week program of considerable magnitude was presented in Chicago at Kimball Hall in May, demonstrating the Oxford Piano course under direction of Gail Martin Haake, Mu Xi, assisted by Marjorie Gallagher Kenney, Sigma. Ann Hathaway, Mu Xi, director of violin department at the Mu Phi Epsilon School of Music at Gad's Hill, has given a series of lectures on Music and Its Development combined with musical programs.

The Dallas Alumnae Club takes pride in Eudoxia Bradfield, whose professional name is Janice Porter. She sang with the Chicago Civic Opera Company last season and was guest soloist on Bing Crosby's radio hour in May. Dora Poteet, Dallas Club, is head of the organ department at Southern Methodist University. She is in Europe studying organ with Marcel Dupre and general pedagogy with Nadia Boulanger.

Dr. Bess V. Cunningham, Toledo Club, who has been a Mu Phi since 1909, has been appointed associate professor of elementary education and head of that department in the University of Toledo.

Miriam Hockett and Ruth Cubbage, Omega alumnae, attended Omega's Party at the Sam Schloss residence in Des Moines. Miss Hockett spent the past season at Chicago Musical College and will be at the Interlocken Music Camp this summer. Miss Cubbage has been at Columbia University.

Byrd Elyot, American violinist, sailed on the Queen Mary to give a London recital in Aeolian Hall in June. She is a member of Tau Alpha. Also of Tau Alpha is Betty Martin, soprano, who has been engaged in the recording of Records for Children. The Mu Phi Epsilon National Club House was the scene of Tau Alpha's musicale. The program was given by Hazel Griggs, pianist; Carolyn Thomas, violinist; Betty Martin, soprano and Virginia Hemister, pianist.

Xi Chapter, Lawrence, Kansas, presented Humperdinck's Hansel and Gretel in the Hoch Auditorium, University of Kansas.

Phi Iota, Fargo, N. D., will present on its open program next fall its new patroness, Tina Rostel. She has an interesting musical background, having sung for the Royal Family of Bavaria at the age of seven. She preferred the concert stage to opera and became one of the prominent Lieder singers of Germany. Her marriage to Dr. Hugo Rostel brought her to Dakota where she has taken an active part in musical circles.

Iota Alpha held its Spring Fiesta at Monte Cristo, Chicago. Special entertainment was provided by Phyllis Fergus Hoyt, Frances Coates Grace, and Phil Culkin, accompanied by Anita de Mars.

Rhea Shelters, pianist, accompanist, and coach, member of the Musician's Club of Women, was initiated into Iota Alpha at their last meeting. Frances Grund, Genevieve Davison, and Anita de Mars have formally affiliated.

Elva Gamble and Frances Coates Grace, were visiting artists in Cleveland at the recent convention of the National League of American Penwomen of which Phyllis Fergus Hoyt, is National President.

LEADS CHORAL FESTIVAL

DR. JOHN WARREN ERB

conducted the Spring Choral Festival of the Lake Placid Club on May 22. Twenty-two high school choruses led by their own individual conductors appeared in the festival program. Dr. Erb led the massed chorus of a thousand voices. Louise Bernhardt, mezzo-soprano of the Chicago Civic Opera, was the featured soloist. On June 24 Dr. Erb was conductor of the Festival Concert of the Crystal Springs Tabernacle Chorus and the A Capella Choir of Massillon High School in Crystal Springs, Ohio. The program included the sacred choruses The Prophecy and On the Mount of Olives from Dr. Edgar Stillman Kelley's Ben Hur.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JULY

May 15 to August	Berlin	Open-air Performances in Friedrichshagen
May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May 20 to August 26	Bad Kissingen	Concerts by Munich Philharmonic
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
June 15 to August 15	Weimar	Schiller Festival
June 12 to August 29	Wunsiedel	Officially Recognized Festival Performances on the Luisenburg
June 16 to August 29	Clausthal-Zellerfeld (Harz)	Operetta Festival
June to September	Eppstein (Taunus)	Hebbel, Schiller, Presber Festivals
July and August	Berne	Open-air performances of Everyman at Cathedral
July 11, 18, 25	Interlaken	Open-air performances of William Tell Festival Play
July 15 to September 15	Siena	Special Musical Performances
July 17 to September 11	Einsiedeln (Switzerland)	Mystery Plays at the Abbey
July 16 to 21	Linz	Bruckner, Beethoven, Schubert, Schmidt Festival
July 17 to September 11	Stuttgart	Palace Concerts
July 18 to August 1	Zoppot	Open-air Opera and Symphony Festival
July 19 to 30	Bad Ems	Music Festival
July 19 to 31	Haslemere (Surrey)	Dolmetsch Music Festival (Chamber Music: 16th-18th Century)
July 20 to August 29	Munich	Annual Festival (Wagner, Mozart, etc.)
July 22 to 31	Vichy	Wagner Festival
July 23 to August 21	Bayreuth	Wagner Festival
July 24 to August 21	Salzburg	Annual Festival
July 28 to 29	Bad Nauheim	Music Festival
July 28 to August 1	Breslau	German Choral League Festival
July and August	Augsburg	Open-air Opera and Operettas
July 29 to August 15	Verona	Opera in Roman Amphitheatre
July 30 to September	Paris	Open-air Performances at Notre-Dame of Vray Mistere de la Passion

AUGUST

August 1, 8, 15, 22, 29	Interlaken	Open-air performances of William Tell Festival Play
August 2 to 17	Machynlleth (Wales)	Welsh National Eisteddfod
August 3 to 18	Siena	Gala Evenings at Fortezza Medicea
August 5 to 8	Budapest	European Choral Congress
August 15 to 22	Budapest	Folk-dance and Folk-Chorus Festival
August 7 to October 2	London	Queens Hall Promenade Concerts
Mid-August	Bad Hersfeld	Music Festival in the Ruined Monastery
August 22 to September 8	Dresden	Festival Weeks
August 28 to September 5	Düsseldorf	Lower Rhenish Music Festival

SEPTEMBER

August 7 to October 2	London	Queens Hall Promenade Concerts
September 5, 12	Interlaken	Open-air performances of William Tell Festival Play
September 5 to 10	Gloucester	Three Choirs Festival
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria
September (dates not yet determined)	Venice	Music Festival

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 21 to October 15	Buenos Aires	Colon International Opera Season
July 13 to 24	Mexico City	Pan American Chamber Music Festival
August 5 to 15	Stockbridge, Mass.	Berkshire Festival
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

MARION TALLEY
COLORATURA SOPPRANO
OPERA — CONCERT — RADIO
NBC Artists Service
30 Rockefeller Plaza, New York

ARCH BAILEY
DISTINGUISHED BARITONE
TEACHER OF SINGERS
Exponent Jean De Reszke (Paris) Ben Davies (London) Oscar Seagle (N. Y.) Beginners and Advanced Pupils Accepted. 1541 Westwood Blvd., Los Angeles, Cal. Phone W.L.A. 31543

ANDRES DE SEGUROLA
TWELVE YEARS A LEADING SINGER WITH THE METROPOLITAN OPERA
TEACHER OF SINGING
Beginners or Professionals
Present Teacher of
DEANNA DURBIN
of Universal Picture Studios, and other Screen, Concert and Radio Celebrities.
Booklet on Request
6933 Camrose Drive, Hollywood, Calif.
Tel. GLadstone 9988

IGOR GORIN
BARITONE
Metro-Goldwyn-Mayer Studios, Hollywood
CONCERT MANAGEMENT
Haensel & Jones, 113 W. 57th St., N. Y.
WESTERN REPRESENTATIVE
L. H. Behymer, Los Angeles, Calif.

RICHARD HAGEMAN
METROPOLITAN OPERA HOUSE
CHICAGO CIVIC OPERA CO.
COMPOSER
CONDUCTOR
WILL ACCEPT LIMITED NUMBER OF PROFESSIONAL SINGERS FOR COACHING DURING SUMMER MONTHS.
609 BEDFORD DRIVE
BEVERLY HILLS, CALIF.
Phone OX. 7877

TORD BENNER
CONDUCTOR
SYMPHONY — OPERA
COACHING
2317 W. 6th St.,
Los Angeles, Calif.

JAN KUBELIK
VIOLINIST
RAFAEL
CONDUCTOR
SEASON
1937-1938
Concert Management
Robert Hollinshead
5855 Hollywood Blvd.,
Hollywood, Calif.

RALPH THOMAS
CELEBRATED VOICE TEACHER
SCREEN, RADIO, CONCERT, OPERA
Beginners and Advanced.
Discoverer and Former Teacher for 2½ years of
DEANNA DURBIN
of SCREEN and RADIO FAME
666 S. Lafayette Park Place
Los Angeles, Cal. Phone FI. 1661

GRACE ADAMS EAST
WORLD'S GREATEST WOMAN TRUMPET SOLOIST
CONCERT - RECITAL - RADIO
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Cal.

Fredrik E.
Blickfelt
VOICE SPECIALIST
Internationally known authority on the singing and speaking voice. Four years with Vincenzo Sabatini, Milan, (teacher of John McCormack), and Antonio Cotogni, Rome, (teacher of Battistini).
Studio 8224 Marmont Lane (at Sunset Boulevard) Hollywood, Calif. Phone GL. 7755

TOM CLARKE
BARITONE
RECITAL — SCREEN
RADIO — OPERA
1159 West Blvd., Los Angeles, Calif. Phone WY. 1573

SAMUEL BALL
TEACHER OF PIANO
Teacher of LEONARD PENNARIO, the sensational 12 year old pianist.
Studio: 839 S. Wilton. Phone FE. 5696. Robert L. Hollinshead, Mgr., 5855 Hollywood Blvd., Hollywood, Cal.

CHARLES WAKEFIELD CADMAN
COMPOSER-PIANIST
3378 4th Avenue,
San Diego, Cal.

BONNIE ZOBELEIN
SOPRANO
OPERA—CONCERT—RADIO
962 N. Doheny Drive, Hollywood, Calif. Phone CR. 5677

RUTH GILLETTE
LYRIC—DRAMATIC SOPRANO
SCREEN—RADIO—CONCERT
518 N. Crescent Drive
Beverly Hills, Cal. OX. 4348
OPERA (Light and Grand)

JOHN SMALLMAN
TEACHER OF VOICE
COACHING FOR RECITALS—ORATORIO
CONDUCTOR Cecilian Singers, The University of Southern Calif. A Cappella, Tudor Singers, First Congregational Church Choruses and Choir.
500 S. Virgil, Los Angeles, Calif.
Phone FE. 8844

The Blonde Donna, Opera Comique By Ernest Carter, In Western Bow

Redlands Bowl Season Opened with Colorful Performance—Los Angeles Summer Events Include Recital by Leonard Pennario and Male Chorus Programs

LOS ANGELES.—The Western première of The Blonde Donna, an opera comique by Ernest Carter, officially opened the fourteenth season of the Redlands Bowl, June 24, and was warmly applauded by a capacity audience. It proved to be a charming little operetta, with a merry lilt to most of the tunes, and with cheerful dialogue interspersed. The music was pretty, rather on the style of Auber. Some of the ensembles, such as the octet ending the first act, were skillfully written.

The story takes place in 1824, during the Fiesta of Santa Barbara, and deals with a novice at the Mission, Marinus (Frederick Stephens) whose glimpse of the blonde donna (Janet Bachman) turns him to secular life. His testing by the Father Superior (Harold Jeneson) and the added romance of his friend Genio (Everton Stidham) with the blonde donna's sister, Carlotta (Gladys Pugh), complicate the plot, which is still further entangled by the artifice of the girl's mother, Senora Blanca (Betty Thompson).

Among the highlights were the arrival of the Commandante on horseback, followed by a troop of soldiers who, as American Legion members, actually looked convincing, and the jolly drinking song of the monks. The festivities were begun to the light of real torches. There was a merry sailors' hornpipe, and an effective Angelus hymn, where the American sailors, not knowing the Latin original but desiring to show respect, sing "America" in counterpoint.

The conducting of James K. Guthrie achieved the difficult feat of keeping a non-professional cast and chorus in synchrony with the orchestra, his forceful gestures commanding the obedience of the least experienced. Marcella Craft's general direction presented some lovely tableaux, and her scenic effects were obtained by simple but artistic means. The costumes were bright and colorful. A ballet, under Raoul de Ramirez, contributed graceful Spanish dances. Barton Bachmann, in the comic role of the snooping Tellacus, the mission cellarer, stole the show with his humorous antics and clearly voiced lines. The best voice was decidedly the baritone of Everton Stidham, who carried his role of Genio with surety and aplomb. Davison Stivers, Kendrick Smith, John Raitt, Charles Abernathy, John Blesch and Mary Folkins completed the cast.

YOUNG PIANIST HEARD

The piano recital by Leonard Pennario in the Wiltshire-Ebell Theatre on June 28, disclosed the youth, still in his early teens, as a performer of undoubted talent and considerable promise. His faults are largely those associated with youth and inexperience, but he undertook his program with the evident and earnest sincerity that is the first step towards serious musical attainment. As with most child artists, his most noticeable characteristic was technical fluency.

Just why a child should be saddled with a program of master-works, so often heard at the hands of the greatest pianists that comparison is inevitable, is something I have never quite fathomed. Music written with emotional maturity cannot be reproduced by immaturity; to attempt it is futile. The most grateful works for the young man, from a standpoint of performance, were the Mendelssohn Rondo Capriccioso, and the Moszkowski Caprice Espagnol. Yet surely better items can be discovered than those wearing the tarnished tinsel of the Mid-Victorian era. The young pianist did surprisingly well with the opening Bach-Tausig D minor toccata and fugue, and the Liszt second Hungarian Rhapsody, as well as with the Chopin etude (Op. 10, No. 5). He did not have the requisite delicacy to bring to a Mozart Pastoral, nor to the Debussy Clair de lune. His Chopin group also included a prelude, valse, nocturne and the A flat ballade. The auditors approved his playing with emphatic applause for encores.

MALE CHORUSES APPEAL

The annual concert by the Chanters of B. P. O. E. Lodge 99 brought a capacity audience to the Elks Temple on June 24. Blythe Taylor Burns showed her charming lyric soprano voice to advantage as soloist, to the highly skilled piano accompaniment of Marguerite Bitter. Russell Horton displayed his fine tenor in a solo opportunity, and the basso of L. Harlan McCoy is also worthy of mention. J. Arthur Lewis directed with authority. Wade Hamilton provided competent piano accompaniments and also contributed an organ interlude.

Another male chorus event was the Ellis Club program in the Philharmonic Auditorium on June 16. Heinrich Hammer conducted with sensitive skill, and elicited admirable response and balance from his choir. Frits Gaillard, cello soloist, played two solo items with lovely tone and musicianly interpretation, accompanied at the piano by Alida Gaillard. Tenor soloist was William Royal, who showed pleasing tone and expression. The choir was augmented in two numbers by the fresh young voices of St. Luke's Choristers, with Robert Billaud as soprano soloist. Mrs. M. Hennion Robinson's invaluable support at the piano greatly enhanced the program.

BOHEMIANS' CONCERT

The last concert of the Bohemians was given June 28 at the Pacific Institute of Music. First on the program was Joseph Achron's Children's Suite, for piano, clarinet and string quartet, the parts taken respectively by Sara Compinsky, Guido Pettinari, Manuel Compinsky, George Beresowsky, Abe Weiss and Eleanor Aller. The twenty fanciful numbers were delivered with due charm and color. Stravinsky's Pribaoutki, four humorous songs for soprano, woodwinds and strings, were given musicianly interpretation by Martha Vaughn, who delivered the extremely difficult vocal line with impeccable intonation. Woodwind quintets by Paul Hindemith and Arnold Schönberg completed an extremely interesting program.

R. D. S.

Mebane Beasley Presents Opera Vignettes

HOLLYWOOD.—Mebane Beasley presented a group of his artist students in Opera Vignettes on June 27 at the Uplifters Club, Santa Monica, before a large and enthu-

The University of Southern California
SCHOOL OF MUSIC
SUMMER SESSION—JUNE 18 to JULY 30, 1937
Applied and Theoretical Music. Public School Music. Bachelor and Master of Music Degrees.
Max van L. Swarthout, Director
University Park, Los Angeles, Calif.

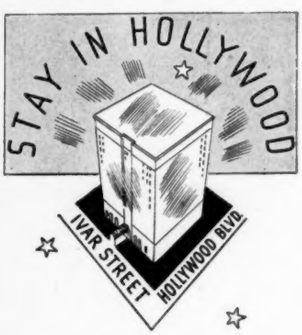
siastic audience. These Vignettes featuring excerpts from Cavalleria Rusticana, Manon, and, I Pagliacci, were directed and produced with costumes and scenery under Mr. Beasley's personal direction. The artists taking part were Felix Knight, tenor of opera, concert, radio and motion pictures; Robert Grandin, tenor under contract to M.G.M. Studios; Katherine Skidmore, soprano of theatre and radio; Edgar Allan, baritone, formerly with the Opera-Comique and Chicago Opera; as well as Helen Grant, Theodore Rogers, Winfield Prentice and Genevieve Farman. The Uplifters Club Orchestra (Rudolph Kopp conductor) provided accompaniments for part of the program, while Arthur Carr at the piano officiated for Manon. Durward Grinstead, as narrator, enhanced appreciation with brief explanations of the operas. Eloise Horton, coloratura soprano, presented a group of songs during intermission.

Space forbids detail in review of the excellent work done by these young artists. Suffice it to say that several scenes from Manon, and Pagliacci would have done credit to a major opera company stage. Several of these singers are already prominent in the artistic world with excellent promise for futures. We refer especially to the unusually fine work of Felix Knight, Katherine Skidmore, Robert Grandin and Edgar Allan. These Vignettes reflect credit to the Beasley Studios. E. P.

Meremblum Pupils in Hollywood Musicale

HOLLYWOOD.—Peter Meremblum, formerly of the Cornish School, Seattle, Wash, now a member of the Hollywood music colony, presented eighteen of his most promising violin students on June 28 at the Hollywood Knickerbocker Hotel. The program concluded with two string ensemble numbers directed by Mr. Meremblum, chorus from the opera, Prince Igor, by Borodin-Sevitzky, and a Tschaikowsky valse. Both were played with warmth, intensity and meticulous attention to detail. Elliott Fisher, protege of the Music and Art Foundation in Los Angeles, appeared in Ernest Block's Improvisation, exhibiting musicianship and virtuosity. A freshness of tone was dominant throughout this. Paul Shure, a protege of the Music and Arts Foundation of Los Angeles, and recently awarded a scholarship at the Curtis Institute for this coming season, played two numbers, the first movement of Max Bruch's concerto in D minor, and the showy Perpetuum Mobile by Novacek. Mr. Shure is a violinist whose tone has the varied hues and shadings imparted by a warm and poetic temperament. He was at his best in the Bruch concerto, interpreting the rich measures with beauty. Other violinists appearing were the Zeyen Trio, Lawrence Segel, Larry Goldman, Josephine Sitjar, Ralph Morrison, Virginia Ellis, Shirly Corn, Benny Koodlach, Jack Gyer, Leon Ramirez, Yonda Conser, Jack Gootkin, David Lipow, Lewis Elias, Julia Maloy, Robert Koff, Felix Sitjar.

C. D. K.



And at Hollywood's smartest...where the stars live and play...amid color, gaiety and romance.

Luxuriously furnished rooms, suites and apartments...excellent service.

RATIONAL TARIFF by day, week or month

M. O. Kehrlein, Managing Director

Hollywood KNICKERBOCKER

BOWL CONCERTS EXECUTIVE

MRS. LEILAND ATHERTON IRISH, executive vice-president and secretary of the Southern California Symphony Association, sponsoring the Hollywood Bowl music activities and the winter concerts of the Los Angeles Philharmonic Orchestra, (Otto Klemperer, conductor). William McKelvy Martin has been appointed business manager of tre Bowl and Orchestra.

Rambling Around

Gerhard Joël, of Berlin, has been appointed assistant conductor of operas at the Hollywood Bowl this summer. Mr. Joël was assistant conductor of Max Reinhardt's Eternal Road at the Manhattan Opera House, New York. Previous to his arrival in this country he conducted orchestras, operas and radio in Berlin, Munich, Brunswick, Amsterdam, Brussels, London and Buenos Aires. He was assistant ta Erich Kleiber in the Wagner Society of Amsterdam; assistant to Fritz Busch in the Mozart Festival at Glyndebourne; and conducted a German opera season at Colon, Buenos Aires.

* * *

Joseph Achron, composer-violinist of Hollywood, has finished a third concerto for violin and orchestra which he was commissioned to write by Jascha Heifetz to whom it is dedicated.

* * *

Eunice Wennermark, concert violinist of Los Angeles, appeared as guest artist June 11 on the June Festival program of the College Glee Club. She presented her pupils June 20 in a joint program with piano students of Marguerite Schwinger at the Beverly Hills Women's Club. Miss Wennermark officiated as accompanist.

* * *

Beatrix Mayo, mezzo-contralto of Hollywood, appears in excerpts from Faust at the Redlands Bowl on August 15 with Lester Hodges at the piano.

* * *

Bronislaw Gimpel, concert violinist, has been appointed concertmaster of the Los Angeles Philharmonic Orchestra (Otto Klemperer, conductor). Mr. Gimpel, age 26, is the youngest musician to hold this position in the history of the Philharmonic Orchestra. A graduate of the conservatory of Lwow, Poland, he has been playing with European orchestras and came to this country from Germany to accept this engagement. Mr. Gimpel takes the place of John Pennington.

* * *

Victor Pranski, vocal specialist of Hollywood, is the teacher of many singers including Dennis King, Miriam Hopkins, Nancy Gibbs, Mildred Brown, Sano Marcov, Anastasha Rabinoff, John Meehan, Jean Sorocca and Barbara Bach. Mr. Pranski sang leading roles in Henry W. Savage's English Grand Opera Company.

* * *

The Federal Music Project presented chamber music on July 7 in the Atrio of the Glenwood Mission Inn, Riverside. The program was made up of works of Southern California composers including Elinor Remick Warren, Frances Marion Ralston, Vernon Leftwich, Mary Carr Moore, Charles Wakefield Cadman, Robert Ziegler, Lucille Crews Marsh and Harold Lutz. Artists participating were Virginia Fox, John Oliver, Allen Hood, Brooks Rettig, Fillmore Horn, Margaret Harvey, Robert Allen, Genevieve Young, Vernon Robinson, William Beisel, Jack Birenbaum, Manchim Miropolsky and Harry Bell.

* * *

The Caroleers of Los Angeles provided the second event on July 12 of the Claremont College's summer music course at Bridges Hall, Claremont.

* * *

Mae Gilbert Reese, pianist and teacher of Long Beach, presented her artist-pupil, Evelyn Silver on June 20 in a recital at the Mus-Arts hall. Works by Bach-Hess, Bach-Godowsky, Beethoven, Scott, Debussy and Albeniz were played. Younger pupils of Mrs. Reese, assisted by two advanced students, were heard on June 22 in a concert. Those appearing were Patricia Smith, Dorothy Strong, Carol Shellenberger, Jack Fesniere, Patricia Herman, Kathleen Reagen, Bill Still, Edmilla Chandler, Nancy Waite, Helen Crane, Jane Waldvogel and Bill Nebergall. Charles Flint officiated on June 26 at a program given by William Hefferan, violinist. Patricia Herman, eight-year-old pianist, will play a group of compositions of the romantic school on July 25 for the Women's Guild of St. Luke's Church, Long Beach.

* * *

Vernon Leftwich's sonata in E minor for cello and piano was played at a concert of chamber music on July 7 at the Mission Inn, Riverside, by Robert Allen, cellist, and Vernon Robinson, pianist.

* * *

The Sutro-Seyler Studio of Los Angeles devoted June 25 and 26 to dance recitals under the direction of Virginia Marvin and Willard Moore of the faculty in which fifty pupils participated.

* * *

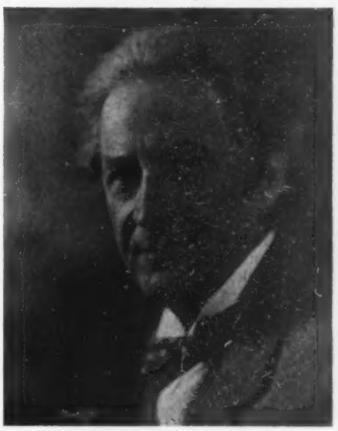
Maurice Zam, pianist, and Martha Vaughn, soprano, both of Hollywood, offer a joint recital on July 20 at the Redlands Bowl, Redlands.

* * *

Mary Reardon, soprano of Los Angeles, gave a recital on June 25 at Fillmore, accompanied by her brother, Oliver Reardon, and presented by Vernon C. Haskins. Cecile Simonds, violinist; Kurt Reher, cellist;

(*Continued on Page 26*)

TEACHING IN HOLLYWOOD



YEATMAN GRIFFITH, international teacher of voice, is holding his seventh summer session until September 4 in Hollywood with teachers and singers from many states, as well as film artists, enrolled. Mrs. Griffith is the associate instructor. (Photo by Mishkin.)

YEATMAN GRIFFITH
INTERNATIONALLY FAMOUS MASTER TEACHER OF VOICE
Teacher of world famed artists and teachers.
201 S. Lucerne, Hollywood, Calif. Phone WY. 7582
Personal Rep. Wm. C. Griffith

MME. FLORENCE LEE HOLTZMAN
VOICE
ART OF SINGING
Coach—Grand and Light Opera
Radio—Concert
7517 Hollywood Blvd., Hollywood, Calif. Phone GL. 9014

ISAAC VAN GROVE
VOCAL COACH
OPERA AND CONCERT
REPERTOIRE
CONDUCTOR AND STAGE DIRECTOR
CHICAGO CIVIC OPERA
CONDUCTOR GRACE MOORE RADIO PROGRAM
MUSICAL DIRECTOR REINHARDT PRODUCTION 1936-37 Season
1621 N. CRESCENT HEIGHTS BLVD.
HOLLYWOOD, CALIF.
PHONE HE. 4045

MIROVITCH at ELLISON-WHITE CONSERVATORY
Master Class Session—July 15 to August 15
SUMMER SCHOOL
JUNE 15 to JULY 31 (6 Weeks)
Nationally Known Teachers of
Piano, Voice, Violin, P. S. M., Dramatic Art, Theory, Choral and Church Music.
1539 N. E. 10th Ave., Portland, Oregon

Rambling Around

(*Continued from Page 25*)

Sumner Prindle, pianist; Eugene Pearson, baritone; with Dorothy Blanchard as accompanist, played Mr. Haskins' compositions on June 21, at the Los Angeles Music Company.

* * *

Bertha Vaughn artists making second appearances at the Hollywood Bowl in opera performances are Terry Koechig and Florence Rubens. Other active singers from the Vaughn studio include Ruth Shaffner of New York; Mary Teitsworth Boyd, recently president of the Lyric Club of Los Angeles; Mary Reardon, Pauline Guthrie, Robert Ballagh and Nancy Phillips.

* * *

Mostyn Thomas, baritone, of the San Carlo Opera, sings Count di Luna in Il Trovatore on July 29 at the Hollywood Bowl.

* * *

Alice Mock, soprano, has been engaged to appear in three concerts starting July 19 at the annual Bach Festival to be held at Carmel. Miss Mock studied for five years in Paris with Florence Lee Holtzman, now located in Hollywood.

* * *

Marguerite Lamar Stearns announces three lectures on, Highlights of the Hollywood Bowl season, given on July 12, 19 and 26 in the Education Building of the University of California at Los Angeles. These will be illustrated with recordings of artists appearing at the Bowl this summer.

* * *

Lillian Steuber, concert pianist of Los Angeles, has been engaged to play the Bach B minor concerto with orchestra on July 19 at the Bach Festival, Carmel. She appeared on July 9 in solo numbers at the Redlands Bowl.

* * *

The Hollywood Symphonic Choristers (Benjamin Edwards, director) sang ensemble numbers on July 5 at the W. K. Kellogg Institute in Los Angeles.

* * *

Joseph O. Edwards, composer, organist, pianist and *a capella* director of Tacoma, Washington, has moved to Southern California. He was formerly dean for nine years of the music department of the Pacific Lutheran College at Tacoma.

* * *

Andres de Segurola, teacher of singing, gave a musicale on June 7 at his studio-home in Hollywood for Lucrezia Bori. Three de Segurola singers furnished the first part of the program: Mary Tock, coloratura soprano; Stanley Morner, tenor; and James Newill, baritone. Elinor Remick Warren was the accompanist. The second part was given by the guest of honor, Lucrezia Bori, Joseph Bentonelli, and Jose Iturbi. Mr. Iturbi was the accompanist for Miss Bori.

* * *

Helen Hornberger, artist piano student of Blanche Brocklebank of the music department of Occidental College, gave her graduation recital on May 24 in the music chapel of the college. The final number played was the first movement of the Grieg concerto with Miss Brocklebank at the second piano for the orchestral accompaniments. Estelle Filipponi, violinist, was the assisting artist.

* * *

Hugo Strelitzer, opera, choral and orchestral conductor, came to this country from Berlin in February 1936 and located in Hollywood in July 1936. He was formerly assistant conductor at the Berlin Opera and at Cologne, he was assistant to Otto Klemperer at the Cologne Opera. Dr. Strelitzer was also a professor in the opera school at the State Academy in Berlin for seven years. Last season he was an assistant conductor of the San Francisco Opera and is now chorus director of the Hollywood Opera productions for the Hollywood Bowl this year. Dr. Strelitzer was recently engaged by the Los Angeles Junior College to develop a school of opera starting next September. The curriculum includes operatic choral training, ensemble and solo training, radio and recording, style and interpretation.

* * *

Pietro Cimini, voice specialist of Los Angeles, opens the Hollywood Bowl opera series on July 15 as guest conductor of Carmen. My Ten Commandments, his booklet on correct voice production has recently been issued.

* * *

Clarence Loomis, composer, of Santa Monica, is at Drummond, Mich. His choral work Evolution, for solo, mixed voices and men's voices, is now being published. Mr. Loomis' Symphonic Prelude was played by the college orchestra on the commencement program of the State Teachers College, Emporia, Kans. The college band also played his Overture To A Drama. Bernard Fitzgerald conducted. He is now writing the orchestration of his newly completed opera based upon tunes of Stephen Foster, which he was commissioned to write by J. K. Lilly of Indianapolis.

COMPOSES FESTIVAL SCORES

FRANCES MARION RALSTON, composer-pianist of Los Angeles, and member of the California Society of Composers. Her Rhapsodic Suite for two pianos, and trio for flute, harp and cello, were played at the recent composers' festival in Los Angeles.

AUTHOR OF BOOK ON VOICE

BAXTER RINQUEST, teacher of singing in Hollywood, was formerly head of the Rinquest School of Music, Denver, Colo. He is the author of How To Develop Your Speaking Voice, a text used by many teachers. (Photo by A. B. de la Verne.)

Joseph Quintile, formerly solo harpist of the Cincinnati Symphony Orchestra, has joined the Hollywood music colony. He has played under Fritz Reiner and Eugene Goossens for the past fifteen years. He was also a member of the Zoo Opera Orchestra. Mr. Quintile was a member of the Toronto Symphony Orchestra before locating in Cincinnati. At the same time he was professor of harp at the Toronto Conservatory. He studied with Edmond Sheücker, solo harpist of the Philadelphia Orchestra. He had a violin, cello and harp trio for many years with Milton Blackstone, now viola player of the Hart House Quartet, as his violinist.

C. D. K.

Ralph Thomas Sponsors Pupils' Recital

Los Angeles.—Ralph Thomas, voice teacher, gave his ninety-eighth pupils' recital June 21 here at his studio. Many promising young singers participated, including Marguerite Warren, Isabel Landon, Jackie Speare, Dorothy Baum, Mary Jean Harmon, Tania Hall, Dolly Lenert, Jean Reynolds, Barbara Kreutzer, June Harrison, Robert O'Sullivan, Donald Boncher, DeWitt Mosher, Don Mallas and Paul Winningham.

The outstanding singer was June Harrison, only eleven years old, who sang operatic arias with poise, dramatic and emotional skill. This young singer already has splendid vocal equipment. Aside from having a rich voice for so young a person she has the looks as well. Barbara Kreutzer, age eighteen, is a vivacious young lady, who revealed a voice of natural beauty and sweetness. She has had excellent training. Frances Minerik was the experienced accompanist.

C. D. K.

Celebrities' Concerts For Indianapolis

Martens Series Announced — Early Summer Recitals Offered—Garfield Park Amphitheatre to Have Orchestral Events

Indianapolis, Ind.—The Martens Concerts, Inc., have announced the following group of artists for the coming season: October 25, Helen Jepson; November 22, Jooss Ballet; December 5, Jascha Heifetz; January 17, St. Louis Symphony Orchestra; February 6, Vronsky and Babin; and April 11, Richard Crooks.

Willa Dryden, lyric soprano, who has appeared as soloist with the Indianapolis Symphony Orchestra, was presented at the Propylaeum Club on June 6. Her program was one of striking interest and displayed her abilities with creditable authority. Charles Lurvey provided excellent accompaniments.

Genevieve Wiley, a graduate of the Indiana School of the Blind, was heard at the Meridian Heights Church on June 10. She sings with admirable clarity and poise, and displayed a voice of unusual flexibility and natural beauty. A group of songs from her own pen were exquisitely performed.

The Syrian-Lebanese Brotherhood presented Julia Tawell in two dance programs on June 13. Her dancing does not depend on the sensational for its appeal, but on the artistic presentation of folk steps different from the familiar ones. All of the dances are based on Oriental forms and are performed to the accompaniment of folk songs, played on various Syrian instruments.

Ferdinand Schaefer, founder and conductor emeritus of the Indianapolis Symphony Orchestra, left last month for his annual trip to Europe. He will visit Germany, Norway, Sweden, Finland and Russia before his return in the middle of September.

Park Concerts Planned

Arrangements are being made for three open-air concerts in the Garfield Park amphitheater by the Indianapolis Concert Orchestra during July and August. Programs of similar nature by the Indianapolis Symphony Orchestra have been held here the past two summers. These concerts have attracted large audiences and provided local patrons with music by both contemporary and modern composers.

H. C. G.

Cornelius Van Rees' Anniversary at Brooklyn Church

Cornelius Van Rees recently celebrated his fifteenth anniversary as organist and director of music at the Baptist Temple of Brooklyn, N. Y., where he has a choir of 100 voices and a four manual organ. In June Mr. Van Rees sailed for France, to spend the summer in Fontainebleau studying organ with Marcel Dupré, and vocal coaching and piano with Camille Decreus.

An International Journal

The MUSICAL COURIER

You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

***FREE!* Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.**

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.

Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

Open-Air Concert Is Richmond Feature

Musicians Club and Civic Music Association Announce Next Season's Artist Presentations

RICHMOND, VA.—An open-air concert was given by the WPA Virginia Symphony Orchestra on June 29 at the Jenkins Memorial Theatre, University of Richmond. Conducted by Richard Horner Bales, the group played the Marriage of Figaro Overture, Sibelius' Valse Triste, an intermezzo by Wolf-Ferrari, the *andante* from Tschaikowsky's fifth symphony, Finlandia and other shorter numbers. Louise Homer Stires, soprano, sang arias from Mozart and Massenet, in lovely voice. Wilson Angel, baritone, gave the Pagliacci Prologue and a song by Mana-Zucca.

The Musicians Club of Richmond has announced its 1937-38 series of concerts, which will include Kirsten Flagstad, on October 15; Pierre Luboshutz and Genia Nemenoff, on January 18; Emanuel Feuermann, on February 15, and Alexander Brailowsky, on March 28. Present indications point to a limited number of seats for public sale, as the club membership is large.

The Civic Music Association, under T. Michaux Moody, manager, also announces its program series, which opens with Nino Martini on November 9, followed by Yehudi Menuhin on November 26, Rachmaninoff on December 7, the Mordkin Ballet on January 28, and Grace Moore on April 1. The National Symphony Orchestra is also to be presented in five concerts, on November 16, January 11, February 8 and 22, and on March 22. Betty Jaynes sings at the second February concert and Beethoven's ninth symphony will be included at one of the orchestral appearances. Dr. Kindler gives three children's concerts in addition. J. G. H.

CONSERVATORIES and SCHOOLS

Eastman School of Music

ROCHESTER, N. Y.—Productions of ballets in connection with the Eastman School of Music American Composers' concert project and the school's annual Festivals of American Music constitute in numbers and all-American character probably the most extensive undertaking made for the American ballet.

For seven years the ballet productions of the Eastman School have been made by Thelma Biracree. From her studio, conducted as a private enterprise but in coordination with the Eastman School, have come the dance corps appearing in them, supplemented by guest soloists of experience and to some extent recruits from the Eastman School and the University of Rochester College for Men. Sixteen ballets have been produced during the seven years. Of these, eight have been given first productions and four have been specially composed for these festivals. Bernard Rogers' Japanese Dances, Burrill Phillips' Princess and Puppet and Courthouse Square—the latter a suggestion of rural America, Martha Alter's Puritan's Progress, were given premieres, the choreography by Miss Biracree who appeared as principal dancer assisted by guest soloists Evelyn Sabin, Harold Kolb and others.

The first public performance of William Grant Still's La Guiablesse, choreography by Miss Biracree, was a festival undertaking and has been repeated. Deems Taylor's suite, Circus Days, was given first in ballet form—as were Howard Hanson's Pan and the Priest, and Eric DeLamarter's The Betrothal, Miss Biracree providing the choreography. Other ballets produced are Hanson's Forest Play, Elwell's Happy Hypocrite, Carpenter's Skyscrapers, Still's Sahdji, Carpenter's Birthday of the Infanta, Schelling's Victory Ball, Griffis' White Peacock.

Thelma Biracree was principal dancer of the Eastman Theatre ballet group in the days when that theatre maintained a motion picture program. She continued through the period in which Rouben Mamoulian and Martha Graham conducted the Eastman School of Dance and Dramatic Action in connection with that theatre. On the closing of that school Miss Biracree continued to direct the ballet productions in the Eastman Theatre until the motion picture policy was abandoned. Miss Biracree then spent time in Europe, dancing in Paris as premiere dancer in the Gaumont-Place, studying with various teachers in Paris, Berlin and Munich and then returning to Rochester to open a studio and direct Eastman Ballets and others.

The Rochester productions have the Rochester Civic Orchestra, Dr. Howard Hanson conducting, as musical asset. Scenery and costumes are made on the theatre premises. Choreography and dancers are American.

HISTORICAL RECITALIST

ALICE DE CEVEE,

pianist with Mary Jane Merchant, soprano, in the coming season will present a joint program, Then and Now in American Music, a historical survey in costume. A recent appearance for Miss De Cevee was as soloist with the Naumburg Orchestra on July 4 on the Central Park Mall in New York, Lajos Shuk conducting. (Underwood & Underwood Studios.)

SPONSORS ANNUAL MUSICALES

DR. A. VERNE WESTLAKE,

piano instructor, several of whose artist-pupils have given recitals in Town Hall, in Aeolian Hall, and in Roerich Institute Hall, New York. A series of Fortnightly Musicales are given annually.

COMING CONVENTIONS

JULY

July 26 to 29.....Hotel New Yorker, New York City....Music Trades Convention (National Association of Music Merchants, National Piano Manufacturers' Association of America, National Retail Musical Instrument Dealers Association, National Association of Band Instrument Manufacturers, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers)

DECEMBER

December 29 to 31.....Pittsburgh, Pa. .....Music Teachers National Association

MARCH, 1938

March 27-April 1, 1938.....St. Louis, Mo. .....Music Educators National Conference (Sixth Biennial Meeting)

David Mannes Music School

The David Mannes Music School has organized a complete course in coaching and accompanying under the direction of Arpad Sandor which the school will offer for the first time during 1937-38. Mr. Sandor has joined the artist faculty of the school to conduct classes and private lessons in accompanying and coaching, dividing it into two sections: for singers and for instrumentalists.

In his method of coaching, Mr. Sandor has incorporated the experience gathered during twenty years of collaboration with singers and instrumentalists here and abroad. Some of these include Fritz Kreisler, Gregor Piatigorsky, Ruggiero Ricci, Jascha Heifetz, Lily Pons, Jessica Dragonette, Helen Jepson, Richard Tauber, Elisabeth Rethberg and Grete Stueckgold.

His course at the Mannes School, in addition to building the basic principles of vocal art, will emphasize program building for singers and instrumentalists, with special attention to both concert and radio requirements. Mr. Sandor has arranged his tours for next season so that his teaching activities will be concentrated in New York.

Lawrence Conservatory

APPLETON, WIS.—The eighty-seventh annual commencement exercises for Lawrence Conservatory were held on June 14 at Memorial Chapel. The following candidates received the bachelor of music degree: Theodora Elwine Behrens, Grace Ruth Elkert, Vern Robert Hallenbeck, Jean Agnes Hutchinson, Marjorie Lewis, Hazel Dunn, Catherine Frances McHugh, Edna Mary Ruff, Joseph Edward Stratman, Margaret Mason Virmond, Ruby Dorothy Voeks, Lucille Gladys Wichmann. Barbara Simmons Webster, instructor in piano at the conservatory, was awarded a Master of Music degree.

On June 10, opening the commencement festivities, the Lawrence Conservatory

(*Continued on Page 29*)

MYRA HESS
FAMOUS ENGLISH PIANIST
Touring England, France, Scotland, Scandinavia, Holland
During Season 1937-1938
RETURNS TO AMERICA, NOVEMBER 1st, 1938
Exclusive Management: ANNIE FRIEDBERG
250 West 57th Street, New York
Steinway Piano

WALTER MILLS
Exclusive Management: ANNIE FRIEDBERG, 250 W. 57th St., New York
"Audience Thrilled"
"The baritone displayed the admirable precision of tone, the richness of expression that was characteristic of all his appearances. The audience brought forth Mr. Mills eight times to the platform."—*Miami Herald.*

EUROPEAN

Jean GALAMIAN
VIOLIN SCHOOL
V. Blumberg, Assistant
Write for Appointments:
11, rue Francois-Millet, Paris XVI, France

PARIS SAXOPHONE QUARTET
Only Organization of the Kind Giving Concerts of Classical, Romantic, and Modern Music
TOURING EUROPE—January-May 1937
Mgt.: Alfred Lyon, 40, rue du Colisée, Paris, France

CLAUDE GOT BASS-BARYTONE
Paris Opera and Opera-Comique—Florentine May—Liceo, Barcelona—etc.
Information: 11, rue St. Guillaume, Paris, France

LOEWENGUTH QUARTET OF PARIS
A. Loewenguth—Maurice Fueri—Jack Georges—Pierre Basseux
3, rue Andrieux, Paris Phone: Laborde 21.98
American Mgt.: Bernard Laberge, 2 West 46th St., N. Y.
American Tour Commencing February, 1937

KILENYI
PIANIST
Mgt.: HAROLD HOLT, 3 Clifford St., London

EDITH WEISS-MANN
PIANIST—HARPSICHORDIST
Available for Concerts and Teaching
(Plays the famous Steingräber Harpsichord)
Johnsallée 2 Hamburg 13, Germany

ANDRE MATHIEU
SEVEN YEAR OLD PIANIST-COMPOSER
Available for Recital and Orchestra Appearances
"A real child prodigy"—*Echo de Paris*
Mgt.: Pierre Van Dorex, 16 rue de l'Odéon, Paris

SARAH GOLDSTEIN
CONTRALTO
Management: Arnold Meckel, 252 Fbg. St. Honore, Paris
Cables: Meckelar, Paris

MICHEL GIBSON
VIOLINIST
In Europe 1936-1937
Address: 6, Square Leon Guillot, Paris, XV, France

IVAN PHILLIPOWSKY
PIANIST
41 Glebe Place, Chelsea, London, England

Lambros Demetrios **CALLIMAHOS**
FLUTIST
Management: { Wilhelm Stein, Konzerthaus, Vienna / Metropolitan Musical Bureau, N .Y.

EISENBERG
VIOLONCELLIST
Europe 1936-1937
Management: Kiesgen, 252 Fbg. St. Honore, Paris, France

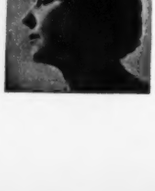
HELEN **TANNENBAUM**
VIOLINIST—Now Appearing in Europe
18, Bd. Jourdan, Paris, France

ANDERS **TIMBERG** *Swedish Tenor*
MARY **RAMSAY** *Scottish Pianist*
46 Fordwych Road, N. W. 2, London, England

MAREX LIVEN
BASS-BARITONE
of the Opéra-Comique
Care Musical Courier, 6, Square Leon Guillot, Paris

IVOR NEWTON
Accompanist and Coach—Associated as Accompanist with Flagstad, Gerhardt, Elisabeth Schumann, Lotte Lehmann, Rethberg, Chaliapin, Richard Crooks, Melchior, John Charles Thomas, Scherr, Casals, Piatigorsky, Feuermann, Garbousova, Morini. 93 Cornwall Gardens, London, S. W. 7.

MARGUERITE **ROESGEN-CHAMPION**
Harpsichordist and Composer
Has composed Quartet for 2 violins, viola and cello.
Price: $2.50 (Parts)
80 cts (Min. Score)
For Sale: Elkan-Vogel Co., Inc. 1716 Sansom St., Phila., Pa.



Paris Is Host to I.S.C.M. Festival

(*Continued from Page 7*)

Every fair-minded person will concede that to compress a critical review of an event like a seven-day festival into three or four paragraphs, however succinct, is an impossibility. It simply cannot be done.

A striking aspect of many—too many—of the pieces performed, was the degree to which they sounded alike. "And yet," I told myself, "they represent different nations and geographical locations. They speak and think differently, have different histories, traditions and racial (even governmental) aspirations, and here they are, sounding quite like each other. Writing the same music, with the same technic, and with the same barren results. Even musicians are trying to make this an age of standardized monotony—."

SOME OF THE SOUNDS

The piece from Japan started prettily enough, then it dragged and dragged—not an interesting work for any country. The cello piece from England gave me a strong desire to fill in the piano part and make it sound pianistic. The Polish violin concerto came off like a great big ado over nothing—a stuffy orchestra and a solo score akin to clearing a field of nasty stubble. A fantasy for strings, hailing from Rumania, disclosed technical fleetness, but if this number is representative of Von Hannenheim, then that gentleman is sadly lacking in the motive to compose. The Sinfonia of the Russian concerto for orchestra reminded me of a glorified one-step, the Passacaglia showed Starokadomsky floundering in water greatly beyond his depth, the *toccata* being one of the "leanest years" in the annals of the composer's country. Song and Danse Movement is a Spanish piece, fairly decent for music-hall intentions, written in China, by an Italian who had studied music in France. And so on and so forth, one piece after the other. One wondered why they went to the trouble, except that, as a class, these composers, like Jonah in the whale, are concerned with trying to find a way out.

This generalization dispensed with, there were, by way of gratifying compensation, a number of worthwhile musical experiences forthcoming from the festival. The Milhaud quartet impressed by virtue of its serene detachment and its handsome clarity. With André Souris' *morceau*, something extremely virile, red-blooded, healthy and unpretentious astonished the listeners, while the *adagio* of Honegger's quartet struck tones of noble simplicity and ideal beauty.

LONDON BALLET SCORES

A most conclusive success was scored by the Vic-Wells Ballet, from the Sadlers Wells Theatre, London, in its series of performances (Théatre des Champs-Elysées) under the auspices of the 1937 Exposition.

The first evening, honored by the presence of the President of the French Republic and the British Ambassador, was the occasion for the first world performance of Checkmate, a tensely dramatic ballet by Arthur Bliss in which the chessboard figures come to life and enact a tragedy of love and death. The immediate charm and spontaneous quality of score, stage action, costumes, setting, and dancers, held one fascinated from the first moment to the last. The Vic-Wells Ballet also gave The Skaters (Meyerbeer), Sleeping Beauty (Tschaikowsky) and Façade (Walton). Constant Lambert conducted. Harold Turner, June Brae, and Molly Brown were particularly remarked among the terpsichoreans. Composer Bliss was called to the stage to receive the plaudits of his admirers.

The ballet from the Royal Theatre of Copenhagen has also appeared in Paris, but as nothing came to me in the nature of an invitation to attend, I have nothing to say about the quality and the luck of the Danish enterprise.

ROYAUMONT ABBAYE CONCERTS

Royaumont Abbaye is thirty-five kilometres from Paris, and the annoyance of getting there—and back again—in an inefficiently organized autobus service, was not worth the poor performance that one heard there recently. If these concerts are ever to attract the real international audience, something will have to be done towards making them internationally interesting. Sunday's program of Handel, Rameau, Delannoy, Milhaud, Schmitt, and Bach-Webern was good, but its performance must have disappointed more than one.

NEW PIANO RECORDS

Recent gramophone records are mainly pianistic. Wanda Landowska's pianism is now captured by the microphone in the Mozart Coronation Concerto, with orchestra under Walter Goehr. Landowska's playing impresses with its impeccability, everything being achieved to the *n*th degree of preciseness. Serge Prokofieff plays his own pieces best, and that is why his charming Sonatine Pastorale can be considered "authentic" from every point of view. One is rather astonished to find such intimate sentiment in a composer erstwhile considered an *enfant terrible* of music. Record collectors must forever be grateful and happy to have Beethoven's op. 27, No. 2, as played by Paderewski, also the pianist's popular Menuet in G. The beautiful tone, tenderness, virility, and rhythmic-dynamic-emotional subtleties of the man are again cause for wonder.

Circumstances arising to prevent, I could not hear the concert of Jacqueline Salomons, who played Tzigane by Ravel, orchestra under M. Bagot; of quarter-tone music for four and two pianos, by Ivan Wyschnegradsky; of Beveridge Webster, pianist; of Chaliapin, who appeared with the Russian Cathedral Choir; and of "Le Groupe d'Artistes Anglo-Américains," under whose auspices song recitals were given by William Gwin, baritone, and Llewellyn Jarecka, soprano.

London Musical Events

(*Continued from Page 7*)

Toscanini said good-bye in a blaze of glory, after hitting the top of technical perfection with Debussy's Iberia, and the highest noise level with Respighi's version of a Bach Passacaglia, and ending in an orgy of Wagner. After him we had two performances of the Vienna Philharmonic under Bruno Walter. At the first of these the faithful came to applaud Schnabel (Beethoven's E flat concerto) and remained to endure Bruckner's eighth symphony. The orchestra was not at the highest level and showed discrepancies in comparison with the local boys.

Speaking of the local boys, the concert to be conducted by Artur Rodzinski had to be called off because the union forbade the Viennese orchestra to be hired by (or for) the visiting conductor, although none of the local orchestras were available.

Recitals are practically over, except for the stragglers. Kirsten Flagstad drew a big audience to the Albert Hall on a Sunday afternoon; Shura Cherkassky let loose a phenomenal range of dynamics in a good old virtuoso program; Felix Salmond made a fleeting and highly impressive appearance in his home town, having brought Samuel Barber and his cello sonata with him; and Yves Tynayre, a new tenor from France, gave surprising proof that tenors can be scholars and musicians, even when they have beautiful voices. He went back to the thirteenth century and forward to Debussy for his material, with fascinating results.

Edwin Hughes Opens New York Summer Class

Edwin Hughes opened his twenty-first annual summer master class for pianists in New York on July 5, with a large enrollment from all sections of the country, including the Pacific Coast. The evening recital series was inaugurated on July 7 by Philip Heffner with a program that included compositions of Brahms, Schumann, Dohnanyi, Medtner and Juon, closing with a performance of the Saint-Saëns concerto in F with Mr. Hughes at the second piano.

Prior to the New York class, Mr. Hughes conducted a four-weeks' master class at the South Carolina State College. The session included recitals by Edwin Hughes and Philip Heffner, in addition to other members of the class.

EUROPEAN

For Your Paris Concerts, Lectures, etc.,
SALLES PLEYEL, CHOPIN, DEBUSSY
Studios for Musicians, Dancers and Physical Culturists
Nelle Ste., N.O.V.E., 252 Fbg. St. Honore, Paris 8e

CORRADINA MOLA
HARPSICHORDIST—Prize Winner of Italian Academy of Immortals Touring Europe 1937
Mgt.: Kiesgen, 252 Fbg. St. Honoré, Paris, France
Personal address: 4 Viale Berengario, Milan, Italy

SYLENKA
SPANISH DANCES
EUROPE 1936-1937
PUPILS ACCEPTED
35 rue de Dantzig, Paris XV, France

Magasin Musical
PIERRE SCHNEIDER
61 Ave. Raymond Poincaré, Paris XVI
(Formerly Ave. Malakoff)
Just a Step from the Trocadero Exposition Entrance
Music of all kinds—Prints, Photographs, Engravings—Books—Autographs—Rare Pieces—Records—Everything Pertaining to Folk-Lore—Practise Studios for Hire.

Musicians and Connoisseurs
Take Advantage of the Present Favorable Exchange
Buy Your Violins and Cellos of
MARC LABERTE
(Master Violin Maker)
MIRECOURT (VOSGES) FRANCE
Catalogue on Request
LABERTE Instruments Are The BEST

Views and Interviews
by IRVING SCHWERKE
$1.50 the copy $1.65 postpaid
may be obtained of the author,
6, Square Leon Guillot Paris, France
by sending check for the number desired.

JEAN NORRIS
PIANIST
Management:
IBBS & TILLET
124 Wigmore St., London W. 1
and
CHARLES KIESGEN
252, Fbg. St. Honoré, Paris VIII

George Kazamek
American Violinist
Composer-Teacher
Permanent European Address:
Roonstrasse 33, Coblenz, Germany

Conservatories and Schools

(Continued from Page 27)

Symphony Orchestra under the direction of Dr. Percy Fullinwider presented a concert featuring Gladys Ives Brainard, piano soloist, in Schumann's concerto in A minor. Miss Brainard gave a thrilling performance of the concerto which was received with genuine enthusiasm. The orchestral portion included composer Sacchini-Franko, Franck, Liszt, and Manno Baron's Fosteriana.

Franz Liszt Academy

MEDIA, PA.—Constance Henry Beauer, Mus. Doc., founder-director of the Franz Liszt Academy, presented Class Day on June 7 and the Commencement Program on June 16. F. W. Riesberg, representing the few remaining pupils of Franz Liszt, spent a day as examiner at the school. Nearly a hundred pupils of varying ages were heard in piano, violin, vocal, mandolin, piano-accordion solos and dances, including the Beauer Eurhythmics. Every student performed several selections on his particular instrument, ending with major and minor scales; thoroughness of the teaching, in all grades of study, was exhibited in the solos heard. Moving-pictures of the May Day Festivals were shown, including the school grounds, the children in dances and Beauer Eurhythmics. The day ended with a lecture on Franz Liszt by Prof. Riesberg.

Commencement Exercises, held at Media High School, on June 16, saw a large audience on hand, Dr. Beauer presiding, with her capable assistants, chief of whom is Velma Ness, B. S. Preliminaries included the singing of the Franz Liszt School Song, composed by Dr. Beauer. Miss Ness, Elizabeth Hutchison and Prof. Riesberg performed the Berlioz-Liszt Rakoczy National March, arranged for six hands, one piano. Jane Armor, a talented young pianist, received hearty applause for her playing of Rachmaninoff's prelude. Raymond K. Grubb, baritone-bass, sang two items with fine, resonant voice, and Ada L. Myer showed a true and expressive contralto voice in I See a Tree (Hodges). Elizabeth B. Cox's clear and brightly colored soprano organ, heard in Just Know by Beauer brought her special rounds of applause. Saxon W. Peel sang with authority, and features of the program were the brilliant piano-playing of Toska Tolces, pupil of Sauer and Rosenthal, harp solos by Cynthia Preston, an impersonation by Elizabeth B. Wentz, vocal solo by Mary Douw Ferris, and ensembles.

Dr. Beauer played efficient, well-balanced accompaniments, and the presentation of certificates and diplomas to nearly a hundred students brought each participant hearty applause. The audience was notably absorbed, interested in every item of the program, and the recent incorporation in perpetuity of the Franz Liszt Academy augurs well for its future.

G. W.

Cummington School

The Cummington School, Cummington, Mass., announces the following series of programs: July 4, 11 and 18: The complete series of Beethoven sonatas for piano and violin—Lonny Epstein, piano, Hugo Kortschak, violin; July 25: Chamber music for piano, violin and viola—Lonny Epstein, piano, Hugo Kortschak, violin, Harry Berman, viola; August 1: Piano recital given by Lonny Epstein; August 8: Performance of the Dramatic Department; August 15: Sonatas for piano and violin, by Fauré, Debussy and Enesco—Lonny Epstein, piano, Hugo Kortschak, violin; August 22: Violin recital given by Hugo Kortschak, assisted by Alice Kortschak, piano; August 29: Chamber music performed by students of the Cummington School.

TEACHES AT CAPE COD

N. LINDSAY NORDEN

offers classes and private instruction at the newly formed Cape Cod Institute of Music at Osterville, Cape Cod, Mass. In addition to general theory teaching, Mr. Norden gives a new course in the Theory of Untempered Harmony as applied to a cappella music. Mr. Norden will also teach organ.

Norfleet Trio Camp Opens Twelfth Season

The Norfleet Trio left New York on June 27 for Peterboro, N. H., where they opened the twelfth season of the Norfleet Trio Camp on July 1. The camp enrollment is larger than ever before and girls from all parts of the United States have met there for a daily program of music, art, Dalcroze Eurhythmics, French and sports. Among the campers are the daughters of several musicians, including Harold Morris, Aurelio Giorni, Randall Thompson and Edward Paul, and the daughters of some of the members of the MacDowell Colony, which adjoins Camp Norfleet.

In the musical part of the camp program the trio has the assistance of Lola Rom in Dalcroze Eurythmics and Gracia De Bruyn in viola and violin. Mrs. Dallas Sturgeon, violinist and violist, wife of the United States Consul at Manchester, England, has joined the staff and the two daughters of Mr. and Mrs. Sturgeon are attending the camp.

Ivor Newton Accompanies Eminent Artists

Ivor Newton has had an unusually active season. In addition to accompanying Eide Norena in a command concert for Queen Mary and the Queen of Norway during the Coronation festivities, Mr. Newton also gave two London recitals with Chaliapin, as well as touring with the Russian artist in Manchester, Liverpool, Newcastle, Bristol, Cardiff, Glasgow and Edinburgh. He was also prominent in the International Celebrity Concerts Series throughout the British Isles, played sonata recitals with Thelma Reiss, cellist, for the B. B. C., accompanied Piatigorsky and Elena Gerhart in their London recitals, appeared in the Pushkin Centenary Concert at Hyde Park Hotel, and accompanied Mario Stabile at the Queen Charlotte Concert at Queens' Hall. Mr. Newton was also assisting artist with Anna El Tour, Paul Makanovitzky, Maria Marova, Karl von Blatz, Nan Maryska, Eugen de Kerpely, Helen Teschner Tas, and Olga Forrei in their London recitals. Mr. Newton has played at various musicales among which were those of the Japanese and Polish embassies.

Ruth
Slenczynski
TWELVE YEAR OLD GENIUS OF THE PIANO
Season 1937-38 Now Booking Baldwin Piano
MANAGEMENT: EVANS & SALTER, 113 W. 57TH ST., N. Y. C.

ADOLPH ECKSTROM TEACHER of SINGING
STUDIO STEINWAY HALL
113 W. 57th St., New York City

BARBARA BLATHERWICK
RECITAL — COLORATURA SOPRANO — OPERA
Management: Walter L. Rosemont, 250 West 57th Street, New York
PUPILS ACCEPTED
The Italian Bel Canto founded on the principles of Manuel Garcia
Studio 43 Fifth Ave., N. Y.
Tel. GRamercy 5-0392

NORENA
METROPOLITAN OPERA
Management:
NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

ROSA PONSELLE
Exclusive Management
LIBBIE MILLER
113 West 57th St.
New York City
Victor Records

MONTGOMERY DAVIS
Baritone
OPERA · · · CONCERT · · · RADIO
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York City

COLETTE D'ARVILLE
SOPRANO
OPERA COMIQUE, PARIS
OPERA—CONCERTS—RADIO
Management: NBC Artists Service,
Geo. Engles, Director RCA Bldg., N. Y.

LOUDON GREENLEES
SCOTTISH BARITONE
"A voice of remarkable power and richness."—Boston Evening Transcript.
IN AMERICA SEASON 1937-1938
Management: ANNIE FRIEDBERG, Fisk Building, New York

INSTITUTE OF MUSICAL ART
OF THE
JUILLIARD SCHOOL OF MUSIC
Ernest Hutcheson, President—Oscar Wagner, Dean
A school for serious students. Courses in all branches of musical education. The four-year course in Public School Music leads to the degree of Bachelor of Science with Major in Music.
Catalog sent on request. 120 Claremont Avenue, New York City

An International Journal
The MUSICAL COURIER
You surely wish to have a thorough and comprehensive review of the world of music; fill out the accompanying slip and become a subscriber of the MUSICAL COURIER.

FREE! Coon's Pocket Dictionary of Music Terms. Gives over 5,000 definitions of terms and phrases in general use in music. This offer is for one year's subscription and holds good for a limited period.

MUSICAL COURIER, 119 West 57th St.
New York, N. Y.
For enclosed $3.00 send the MUSICAL COURIER for one year and include the dictionary.
Name .....
Address .....
City .....
Canada, $4.00 Foreign, $4.50

MYRA HESS PIANIST
Exclusive Management: Annie Friedberg, 250 West 57th Street, New York

SYDNEY RAYNER
Tenor—Metropolitan Opera Association
Management: Richard Copley, Steinway Hall, New York

JOHN BARBIROLLI
CONDUCTOR
of the
NEW YORK PHILHARMONIC—SYMPHONY ORCHESTRA

DUSOLINA GIANNINI
SOPRANO
Management NBC Artists Service, 30 Rockefeller Plaza, New York

JOSEF LHEVINNE
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

MISCHA ELMAN
VIOLINIST
Management: HAENSEL & JONES,
113 West 57th Street New York

HORTENSE MONATH
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

GLADYS SWARTHOUT
MEZZO-SOPRANO of the METROPOLITAN OPERA
Management: NBC Artists Service, 30 Rockefeller Plaza, New York

JOSE ITURBI
PIANIST and CONDUCTOR
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

FRANK BISHOP
PIANIST
Management: Annie Friedberg
250 West 57th St., New York

JULIA PETERS
SOPRANO
Exclusive Management: Annie Friedberg
250 West 57th Street New York

EUNICE NORTON
PIANIST
Management: NBC Artists Service
RCA Building New York, N. Y.

LOIS BANNERMAN
Harpist
Mgt.: National Music League, 113 West 57th St., N. Y.

PAUL ALTHOUSE
TENOR—METROPOLITAN OPERA
Management: Haensel & Jones
113 West 57th Street New York

GUIOMAR NOVAES
PIANIST
Management: HAENSEL & JONES
113 West 57th Street New York

LOUDON GREENLEES
SCOTTISH BARITONE
Management: Annie Friedberg,
250 West 57th Street New York

EDITH MASON
SOPRANO
Management: Annie Friedberg
250 West 57th St., New York

RICHARD CROOKS
TENOR METROPOLITAN OPERA
Management: Haensel & Jones,
113 West 57th Street, New York

VIRGINIA PEMBERTON
LYRIC SOPRANO—CHICAGO CIVIC OPERA CO.
CANADIAN GRAND OPERA CO.
Address c/o Musical Courier, 119 West 57th St., N. Y.

BARTLETT & ROBERTSON
DUO-PIANISTS
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ERNEST CARTER
COMPOSER—CONDUCTOR
115 East 69th St., New York City
Telephone: RHinelander 4-8623

Bane Booking Bureau
200 West 57th St., New York Circle 7-7507

STUDIO NOTES

MARIA CARRERAS

Maria Carreras presented her scholarship artist-pupil, Aurora Mauro-Cottone, in an interesting recital at Steinway Hall. She was cordially received by a large audience. Miss Mauro-Cottone began the program with the Bach-Busoni Chaconne and the César Franck prelude, chorale and fugue, which revealed careful training, sound musicianship, facile technic and style. Other composers figuring on her program included Debussy, Brahms and Chopin.

Mme. Carreras also presented Priscilla Reid Gwyn in a recital at her New York studio recently. The young pianist is talented and made a favorable impression in a program that comprised Handel, Franck, Debussy, Pinto, Nepomuceno and Albeniz. Technically well grounded, she also phrases well and successfully conveyed the moods of the composers to her listeners.

On June 5, Mme. Carreras presented a number of her pupils in an enjoyable program. They were Giulia Penserini, Eva Berkowitz, Josephine Abbene, Margaret Gaudiani, Louise P. Wilson and Catherine White.

Miss Penserini played the Mozart fantasia in D minor and the Chopin prelude in B flat with good tone, commendable rhythm and technic. Miss Berkowitz contributed the Bach-Siloti organ prelude in G and the Chopin fantasia impromptu in C sharp minor. Her tone is rich and clean cut and she has individuality. Command of style marked the playing of Miss Abbene, who shared in the honors of the evening. Miss Gaudiani played the Chopin valse in A flat and the Mendelssohn rondo capriccioso. She is well equipped artistically and technically, and the audience gave her a warm reception.

Miss Wilson showed her feeling for Debussy in La Cathedrale Engloutie and Minstrels, which were beautifully played. She has a singing tone over which she has complete control, and ample technic.

Miss White was heard in the Chopin twelve preludes (op. 28), which closed the recital admirably. She was cordially received for playing that had clarity, depth of tone and facility of finger work.

J. V.

EMILIO ROXAS

Singers from the New York studios of Emilio Roxas are active this summer. Bresee Westmoreland, tenor, sang in the Messiah at Danville (Ill.) College commencement exercises on June 2 under the direction of Mr. Larson. Jan Peerce has been engaged for the Magic Key Hour, and for an appearance at Hollywood Bowl under the direction of Erno Rapee. Della Samoiloff is singing performances of Cavalleria Rusticana in Torino, Italy. Dorothy Victor has been engaged as soloist at the President Hotel in the Catskill Mountains for the whole summer. Selma Kaye also has been engaged for the second season as soloist at the Waldemere Hotel in Livingston Manor for the entire summer. Pino Bontempi, tenor, has signed a contract for thirteen weeks on the Brioschi Hour of WOR.

HARRIOT EUDORA BARROWS

John Herrick, concert and radio baritone, in addition to his regular Monday evening programs over WJZ, is now singing on the Music on the Air program on Sunday evenings over the same station. In addition to fulfilling his radio and concert activities, which began in October and extended throughout the eastern states, New England and Canada, Mr Herrick has been the baritone in the quartet of Christ Church, Park Avenue, New York. He is now engaged as soloist during the summer season.

Other concert and radio singers from the studio of Harriot Eudora Barrows are carrying on their musical activities during the summer in the churches of the fashionable summer resorts. Eugene Conley, tenor, and Dorothy Horan, contralto, have been engaged for the Watch Hill Chapel, Watch Hill, R. I. John Metcalf, baritone soloist of Trinity Church, Boston, Mass., has been reengaged for the third season at Manchester-by-the-Sea, North Shore, Mass. Bill Elliot, baritone, following his Metropolitan Theatre engagement in Boston, is singing in his second season at Ogonquit, Me.

COACHING IN NEW YORK

CHARLES A. BAKER

owing to his duties at the NBC Studios, is in New York three days a week this summer—Saturday, Sunday and Monday. On these days Mr. Baker is available for coaching in oratorio and general repertoire.

IRENE FREIMANN

The final students' musicale of the season took place at the New York studio of Irene Freimann on June 27. The pianists programmed were Constance Lurie, Helen and Muriel Hohenstein, Irma and Lester Mechler, Sarah Levine, Carmel Kussman, Michael Hyson, Audrey Stein, Eunice Goff, Deborah Ruskin, Vincie Di Baldi and Henrietta Cohen.

LA FORGE-BERÚMEN STUDIOS

The first recital of the La Forge-Berümen Summer School, New York was heard by an enthusiastic audience on June 10. The La Forge Ensemble sang several numbers with Frank La Forge ably directing. One of the most effective was the Inflammatus from Stabat Mater, in which Emma Otero, coloratura soprano, sang the obbligato with beauty of tone. Stuart Gracey, baritone, was heard in a group of songs and proved to be the possessor of a rich voice of power and range. Mabel Miller Downs, soprano, and the La Forge Male Ensemble were heard in Madre pietosa vergine from La Forza del Destino. Miss Downs sang with ease and vocal charm. Justine Gedeon Stevens recited poems in French with a musical background and created an artistic atmosphere. Henry Froehlig, baritone, sang songs concluding with the taxing Why do the Nations from the Messiah. He has a voice of flexibility despite its bigness, and he handles it skillfully. The accompaniments were provided by Beryl Blanch and Alice Huebner and their work was artistic and thorough.

The weekly broadcast of the La Forge-Berümen Studios was heard over WOR on June 10. The La Forge Ensemble sang several groups and various soloists were heard. Dorothy Bott, soprano, and Everett Crosby, baritone, performed.

The second of the La Forge-Berümen musicales was given on June 17 before an audience that overflowed the studios. Mary Frances Wood, pianist, and Emma Otero, coloratura soprano, presented the program with Beryl Blanch accompanying Miss Otero. Miss Wood played two groups with technical finesse and depth of musical expression. Miss Otero sang the aria from Linda di Chamounix and two groups of songs in French and Spanish. Her voice is agile and of delightful quality and she imparts to her interpretations artistic expressiveness. Miss Blanch gave excellent support at the piano. Both Miss Wood and Miss Otero were obliged to add several encores.

The broadcast of June 17 was of high

GRACE MOORE
RADIO and CONCERT
Management: Metropolitan Musical Bureau, Inc., 113 West 57th Street, New York.

ERNO RAPEE
CONDUCTOR
Music Hall Symphony Orchestra
New York

ZLATKO BALOKOVIĆ
VIOLINIST
May Johnson, Personal Representative
850 Orchestra Building, Chicago, Ill.

DIMITRI MITROPOULOS
CONDUCTOR
Minneapolis Symphony Orchestra

RENE MAISON
TENOR—METROPOLITAN OPERA
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

ERICA DARBO
SWEDISH-NORWEGIAN DRAMATIC SOPRANO
Concert Management Vera Bull Hull,
Steinway Bldg. New York City

BASIL CAMERON
CONDUCTOR
SEATTLE SYMPHONY ORCHESTRA
Seattle, Wash.

JOSEPH BENTONELLI
TENOR — METROPOLITAN OPERA ASSOCIATION
Management: Metropolitan Musical Bureau, Inc.
113 West 57th Street, New York

EMILE BAUME
FRENCH PIANIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street, New York

NORMAN ROLAND
BARITONE
Address: 158 West 57th Street, New York City

JEAN TENNYSON
SOPRANO
NOW IN EUROPE

GIBNER KING
COACH-ACCOMPANIST
162 W. 54th St., New York COlumbus 5-7976

OSCAR WAGNER
Pianist
Assistant Dean of Juilliard School of Music

JAN SMETERLIN
PIANIST
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza New York

WALTER MILLS
BARITONE
Mgt.: Annie Friedberg, 250 W. 57th Street, New York

EUGENE LIST
PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

FRIEDA HEMPEL
SOPRANO
Management of Frieda Hempel
Suite 701, 119 West 57th St., N. Y.

RUTH POSSELT
VIOLINIST
Management: Haensel & Jones
113 West 57th Street New York

FRITZ MAHLER
MUSICAL DIRECTOR
PHILADELPHIA CIVIC GRAND OPERA CO.
Mgt. Annie Friedberg, 250 W. 57th St., New York

MARION FRANK LESLIE
COMMENTATOR — DRAMALOGUIST
The Vanderbilt, New York City

JOSEPHINE FORSYTH
COMPOSER
G. Schirmer, Publisher,
3 East 43d St., New York

GINA CIGNA
SOPRANO—AMERICAN TOUR NOW BOOKING
Personal Representative: Attilio Lamponi,
Via Piazza S. Maria Beltrade No. 7, Milano, Italy

LUBOSHUTZ and NEMENOFF
TWO PIANO TEAM
Management: NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York

SANTO DI PRIMO
TENOR
Management Haensel & Jones
113 West 57th St. New York

ARTHUR FEAR
Leading Baritone Covent Garden Opera
Management: NBC Artists Service, 30 Rockefeller Plaza, N.Y.

MARGA WALDRON
AMERICAN DANCER
Mgt.: Milton Bendiner, Steinway Hall, N. Y. C.

VINA BOVY
SOPRANO—METROPOLITAN OPERA
NBC Artists Service
30 Rockefeller Plaza New York

LILLIAN GUSTAFSON
SOPRANO
Exclusive Mgt.: Annie Friedberg, 250 W. 57th St., New York

MARIO CHAMLEE
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

EUGENIA BUXTON
AMERICAN PIANIST
Concert Management Arthur Judson, Inc.
113 West 57th Street, New York

ERNEST HUTCHESON
PIANIST
DEAN OF JUILLIARD SCHOOL OF MUSIC

FRANK CHAPMAN
BARITONE
Management: NBC Artists Service
30 Rockefeller Plaza New York

BEVERIDGE WEBSTER
PIANIST
NBC Artists Service
30 Rockefeller Plaza New York

MELCHIOR
Mgt.: NBC Artists Service, 30 Rockefeller Plaza, N. Y.

JOHN HERRICK
BARITONE
Mgt.: Richard Copley, 113 West 57th St., N. Y.

MUSIC RENTAL LIBRARY
Symphonies — Concertos — Operatic Arias
MECCA MUSIC SERVICE
66 West 55th St., New York COlumbus 5-1317

artistic standard. The La Forge Ensemble under the direction of Frank La Forge was heard in operatic excerpts and other choral numbers. Elizabeth Andres, contralto, sang My Heart at Thy Sweet Voice from Samson and Delilah, the La Forge Male Quartet continued various numbers. Beryl Blanch and Alice Huebner played the accompaniment. G. W.

VLADIMIR GRAFFMAN

Pupils of Vladimir Graffman, violinist and teacher of New York, have been fulfilling engagements. On May 2 Harold Dicterow gave a recital in Town Hall, New York; 19, Sylvia Medford presented a program at the Master Institute, New York. Warren Ruff was the soloist on May 20 with the Beethoven Orchestral Society of Tenafly, N. J., playing the Wieniawski concerto. Mildred Ehrlich was assisting artist at the annual concert of the Hunter College Choir, given on May 26 in the auditorium of the High School of Music and Art, New York.

BARONESS D. VON TURK-ROHN

NEWARK, N. J.—Baroness D. von Turk-Rohn presented a group of her students in a song and opera recital on June 13 at the McHughs Studios. The program included numbers by Massenet, D' Hardelot, Gounod, Nessler, Greene, Rogers, Charles, Sanderson, Flotow, Kramer, Robin, Wood, Ware, La Forge and three by one of the guests of honor, Courty Rossi-Diehl—A Sanctuary Rose, Ave Maria (manuscript) and Baby Face (manuscript). Outstanding in voice and technical ability were Mrs. A. L. Swenak, Mrs. Laure Crosson and Helen Rahm. Others appearing were Sam Pennetta, Cecile Welzer, Jim Evans, Louise Kaeck, Mary Paulson, Anita Ure and Anne Celiano. L. Norrito and A. L. Swenak furnished the accompaniments. W. H. Mack was master of ceremonies. D. F.

Radio Highlights
Dialed by M. L. S.

The officials of the **Interstate Broadcasting Company** (WQXR) recently fell into a sporting mood and challenged their listeners to name favorites among standard symphonic composers. With such a fine field, the race for the Listeners' Stakes was doubtful betting. Results: Beethoven, by a nose, with Tschaikowsky second and Wagner closing up at the finish. Coming in in the order named were Mozart, Sibelius, Brahms, Schubert, Bach, Debussy and Liszt. Better going was expected of Liszt, who has frequently been thought of as the people's choice; Wagner's good showing may be attributed in part to the enthusiastic touting Flagstad and Melchior have given him in Metropolitan Opera broadcasts.

Beethoven's victory was celebrated by a performance of his ninth symphony in its entirety, through recordings, on July 8, with a repetition to come on July 25. The regular symphonic periods on WQXR (7 to 9 p.m. daily) are devoted this month to request compositions of the ten most popular composers.

Summer dialings:

John Tasker Howard has a new program titled Whither Music? which began on June 25 over the NBC-blue network. **Joseph Littau** conducts the NBC Concert Orchestra.

The Roth Quartet on July 8 led off the chamber music series which is being given over the NBC-blue network under the sponsorship of the Elizabeth Sprague Coolidge Foundation. Later program airings bring the **Kolisch String Quartet** in Beethoven and Schönberg works on July 22, 23, 29 and 30.

The Robin Hood Dell symphonic concerts from Philadelphia were off to an excellent start on June 26 (NBC-blue network).

The **Columbia** network carries the **New York Stadium** offerings, which opened their radio season on July 4 and go on for seven subsequent Sundays.

Turn to the NBC-blue network on Saturdays, beginning July 17, for the **Cincinnati Zoo Opera** performances. There were two earlier broadcasts, July 2 and 9.

Fritz Mahler was the guest baton-wielder over the **Bamberger Symphony Orchestra** of WOR on July 9. The orchestra is to have a new guest leader every two weeks this summer.

Voices-across-the-water note: **Lawrence Tibbett** was heard creating the title role of **Eugene Goossen's** opera Don Juan of Manara from Covent Garden, London, on June 24 over NBC's azure network.

Rachelle Shubow, pianist, is giving six programs over WNYC, beginning July 11 (1:15 to 1:30 p.m.), every other week, to September 25. She introduces a different composer each time.

Stuart Gracey, baritone, is a Thursday afternoon feature of WJZ.

A letter from a reader chides this department for neglect of some of the excellent programs of chamber, orchestra and choral music that brighten the daily radio schedule. In our own defense, we would say that some of the programs named have been reviewed in this column, but many of them lurk about in obscure afternoon hours when it is difficult to keep tryst with the

(*Continued on Page 32*)

HEADS SCHOOL FOR CANTORS

THE REV. JACOB SCHWARTZ, founder and director of the Institute of Hazanuth, New York, a music school for cantors, where the students are trained in the art of chanting the synagogue service and in vocal art.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Adler, Helene
Atiyeah, Wadeeha
Bagger, Henriette
Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Bolz, Oscar
Brewer, Ted
Brown, Thomas A.
Clancy, Henry
Currie, Jean
Daniel, Buddy
De Zubeldia, Mme.
Di Napoli, Guido
Erhardt, Dr. Otto
Fay, Donald M.
Fink, John
Gardner, Leila Troland
Garagusi, Nicholas
Grimard, G.
Guha, Bhupesh
Hagyard, Pauline
Heath, Jack
Hitchcock, M. Sharlow
Kanakes, Giorgio
Lakes, Helen
LaScase, de Jean
Le Rae, Virginia
Lewis, Nana
Lucky, Ann
Luka, Milo
Marion, Poalo
Marbini, Armand
Paris, Mario
Perrella, Harry
Rubstein, Ariel
Scott, Dr. Glendale
Shull, Mark
Sorelle, Eloise
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
Vantine, Emmaletta
Viola, Renzo
Williams, Stacey
Wollner, Mark
Zakharoff, Borris
Zoellner, Wotan

GORODNITZKI
PIANIST
Exclusive Management: Annie Friedberg,
250 West 57th Street New York

ALBERT SPALDING
VIOLINIST
Management: Metropolitan Musical Bureau, Inc.,
113 West 57th Street New York

FRANK FOREST
TENOR
Management: NBC Artists Service
30 Rockefeller Plaza, New York

JOSEF HOFMANN
PIANIST
Mgt.: Richard Copley, 113 W. 57th St., N. Y.

ERNEST SCHELLING
PIANIST and CONDUCTOR
Concert Management: Arthur Judson, Inc.
113 West 57th Street, New York

CLYDE KEUTZER
AMERICAN TENOR
Exclusive Management: Annie Friedberg,
250 West 57th Street, New York

BRUNA CASTAGNA
Leading Contralto, Metropolitan Opera Association
Management: Haensel & Jones, Steinway Hall, New York

GEORGE PERKINS RAYMOND
AMERICAN TENOR
Mgt.: Annie Friedberg, 250 W. 57th St., New York

PERCY GRAINGER
PIANIST
9 Cromwell Place
Manager: Antonia Morse
White Plains, N. Y.

National Symphony Orchestra
HANS KINDLER, Conductor
Washington, D. C.

HART HOUSE STRING QUARTET
Haensel & Jones,
New York

D. C. DOUNIS
Master Lessons for Artists, Teachers and Advanced Violinists
Secretary, 123 West 57th Street New York

ARTHUR ALEXANDER
VOICE
By appointment only—400 East 57th St.,
New York, N. Y. Phone PLaza 3-8452

LEON CARSON
TENOR—TEACHER OF SINGING
80 Cottage Pl., Nutley, N. J. Tel.: Nutley 2-2450
100 W. 72nd St., N. Y. Tel.: TRaf. 7-0700

WILLIAM THORNER
TEACHER OF SINGING
182 West 57th St., N. Y. C. Tel. COL. 5-0700

ESTELLE LIEBLING
SINGING AND RADIO SCHOOL
Studios: 145 West 55th St., New York
Telephone Circle 7-1787

LA FORGE-BERUMEN STUDIOS
14 West 68th St., New York

CHICAGO MUSICAL COLLEGE
70 East Van Buren Street Chicago, Ill.

EASTMAN SCHOOL OF MUSIC
of the University of Rochester
Rochester, N. Y.

THE JUILLIARD SCHOOL OF MUSIC
130 Claremont Avenue New York City

CURTIS INSTITUTE OF MUSIC
DR. JOSEF HOFMANN, Director
Rittenhouse Square, Philadelphia, Pa.

Radio Highlights

(*Continued from Page 31*)

dial, and some have disappeared for the summer.

Among those mentioned are the **NBC Music Guild** broadcasts (we write about these fairly frequently and listen as often as possible to the excellent and unhackneyed material they present, played by fine artists).

"Pop" concerts directed by **Howard Barlow,** WABC, Mondays, 3:30 to 4 p.m. (Sorry, but never home on Monday afternoons.)

NBC Radio Guild, Fridays, 3:00 to 4:00 p.m., blue network. (We have enjoyed some of these plays, but as our stern editor reminds, this column is Reserved for Music).

Our correspondent also includes these summer survivors for recommendation: the **Kreiner String Quartet** (Fridays, 3:00 to 3:30 p.m., WABC); the **String Symphony Orchestra** conducted by Frank Black (Wednesdays, 9:00 to 10:00 p.m., WJZ.

Metropolitan Opera Stage Floor Being Replaced

The boards of the Metropolitan Opera House stage, installed in 1903, are being replaced this summer at an expense of $12,000. The 15,000 square feet of white pine flooring is to give way to two-inch yellow pine. A large section of the floor was replaced in 1919, but many parts were the original boards put down thirty-four years ago.

Retiring Yale President to Be NBC Counselor

Dr. James Rowland Angell, retiring president of Yale University, has accepted the post of educational counselor of the National Broadcasting Company. Lenox R. Lohr, president of NBC, expressed his gratification at the association with Dr. Angell, and said, "In joining us, he is only changing his base of educational endeavor from New Haven to New York, from a university to the air. He will have a free hand to devise and suggest methods by which we may more effectively serve radio's listening millions."

OPPORTUNITY

VIOLIN FOR SALE—J. B. Guadagnini, Cremona 1758, faultless condition. Certified by Hill & Co., London. Used by a famous artist in Europe. Also South German Old Master Violin. Address "J. B. G." care of Musical Courier, 119 West 57th Street, New York.

EMILIO ROXAS
Teacher of JAN PEERCE
LEADING TENOR RADIO CITY MUSIC HALL
COACH OF MARTINELLI
160 West 73rd St., New York TRafalgar 7-1676

ELAINE DE SELLEM
Mezzo Soprano
TEACHER OF VOICE, AMERICAN CONSERVATORY
Chicago, Ill.

CREIGHTON ALLEN
CONCERT PIANIST—COMPOSER
446 Third Ave., New York LExington 2-4419

MISCHA GOODMAN
VIOLIN STUDIO
For Advanced Artists
Studio 34, *Appointments by Mail*
Metropolitan Opera House Bldg., 1428 Broadway

VICTOR PRAHL
BARITONE
Sage Hall, Smith College, Northampton, Mass.

PAUL ULANOWSKY
COACH—ACCOMPANIST—INSTRUMENT and VOICE
230 West 84th St., N. Y. C. Circle 6-2100

MRS. DANIEL SULLIVAN
Teacher of ALICE NIELSEN and GEORGES BAKLANOFF
Write for Booklet—"SINGING"
132 W. 74th St., New York TRafalgar 7-1291

ADA BELLE FILES
CONTRALTO
Costume Recitals
648 Wrightwood Avenue, Chicago, Ill.

RICHARD CZERWONKY
VIOLINIST-CONDUCTOR
De Paul U. School of Music Cent. 8194
64 East Lake St., Chicago, Ill.

SERGE BOROWSKY
RUSSIAN-AMERICAN BARITONE
ARTIST—TEACHER
Mgt: Bernard R. Laberge, Inc., 8 W. 40th St., N. Y.

AMANDA MacDONALD
ACCOMPANIST-COACH
Monday Wednesday Friday
912 Auditorium Bldg., Chicago, Ill. Midway 1116

MILTON KAYE
PIANIST
Personal Rep.: Lillian Konner,
315 W. 57th St., N. Y. C. Columbus 5-0389

NINA QUARTIN
LYRIC COLORATURA
G. H. Dalrymple, Personal Representative,
229 West 42nd St., N. Y. C.

Summer Session—June 28th to Aug. 7th

PEABODY CONSERVATORY
OTTO ORTMANN, *Director*
BALTIMORE, MD.
The oldest and most noted Conservatory in the Country. *Circulars Mailed.*

MUSIC TEACHERS PLACEMENT SERVICE
HERMANN R. MAIER, M.A. 18 East 16th St. New York
Positions for vocal and instrumental teachers in private and public schools and colleges
GRamercy 7-6366

GINA VANNA
SOPRANO
Personal Representative: Donna Parker,
Kimball Building, Chicago, Ill.

LUCILLE MEUSEL
LEADING COLORATURA SOPRANO
Chicago and San Carlo Opera Companies
Management: National League of Community Concerts, 310 South Michigan Avenue, Chicago, Ill.

MILDRED HOWSON HARTLEY
MEZZO-CONTRALTO
The Athenaeum Concert Mgt., Steinway Hall, New York

RUTH CULBERTSON
CONCERT PIANIST
NAUMBURG PRIZE WINNER, 1930
Suite 703, 119 W. 57th St., New York City

GEAN GREENWELL
BASS—BARITONE
CONCERT—ORATORIO—OPERA
Mgt.: J. W. Cochran 1102 Steinway Hall, New York

ELSA BAKLOR
SOPRANO—COSTUME RECITALS
TEACHER OF SINGING
2201 Eutaw Place Baltimore, Md.

MAURICE MATTESON
Baritone
LECTURE—RECITAL
537 W. 121st St., New York. CAthedral 8-8640

GRACE LaMAR
CONTRALTO
Management: Richard Copley,
113 West 57th St., New York

ESTHER GOODWIN
CONTRALTO
American Conservatory of Music, Chicago, Ill.

EUGENE NIGOB
CONCERT PIANIST
Suite 701, 119 West 57th St., New York, N. Y.

ADELAIDE AHRLING
SOPRANO
ORATORIO—RADIO—RECITALS
510 Blanchard Parkway, Allenhurst, N. J.

OTTO LEHMANN
CONDUCTOR — ACCOMPANIST — COACH
Hotel Wellington, N. Y. C. Tel. CI. 7-3900

HARRY ZELZER
CONCERT MANAGEMENT
Civic Opera House, 20 No. Wacker Drive, Chicago, Ill.

LYUBA SENDEROWNA
DRAMATIC CONTRALTO
Room 704—119 West 57th St., N. Y.

MARIO MICCU
TEACHER OF PIANO
30-56 86th St., Jackson Heights, L. I.
162 West 56th Street, New York

CATHERINE HAWKS
MEZZO-SOPRANO
Suite 706,
119 West 57th St., New York

RICCARDO DELLERA
With Metropolitan Opera Company for 19 years
VOICE TEACHER and OPERATIC COACH
Studio: 171 W. 71st St., New York
TRafalgar 7-6451

Charles Sanford Skilton
Composer and Organist
University of Kansas
Lawrence, Kansas

MARION SCHROEDER *Soprano* **BOORAS** **MINAS** *Baritone*
4418 North Sacramento Ave., or 310 Fine Arts Bldg., Chicago. Phone Ind. 4625

Ernst Victor Wolff
HARPSICHORDIST
PIANIST
Mgt.: Guild for Musicians,
113 W. 57th St., New York

MAE GRAVES ATKINS
TEACHER OF SINGING
PUPIL OF SEMBRICH
Chicago Conservatory,
Kimball Hall, Chicago, Ill.

DOROTHEA LAWRENCE
SOPRANO
CONCERT, OPERA, RADIO
Athenaeum Concert Management,
Steinway Hall, N. Y. C.

HARRY T. CARLSON
CONDUCTOR — PIANIST — ORGANIST
Chicago Conservatory, Kimball Hall, Chicago, Ill.

FÉLIX FOX
PIANIST
Concert Direction Aaron Richmond,
Pierce Bldg., Boston, Mass.

FREDA DRAPER
CONTRALTO
Address: 64 East Jackson Boulevard, Chicago, Ill.

A. Y. CORNELL
VOICE
Carnegie Hall, New York Phone CIrcle 7-7938

RUTH ROONEY
SOPRANO
Suite 705, 119 W. 57th St., New York

HANS HESS
CELLIST
Fine Arts Building, Chicago, Ill.

EVA LYNNE BOOTH
CONCERT PIANIST
507 W. 113th St., New York MOnument 2-2934

LOUISE JENKINS
COSTUME RECITALS
SINGING — ACTING — DANCING — LECTURING
370 Riverside Drive, N. Y. C. AC. 2-5222

CH A BAKER
VOCAL COACH
S. 2345 Broadway, New York SU. 7-2860

ANNE MARY BENTLEY
PIANIST
Room 709, 119 W. 57th St., New York City

DOROTHY BOWEN
SOPRANO
ORATORIO — CONCERT — RADIO
825 Orchestra Building Chicago, Ill.

COURTY ROSSI-DIEHL
TEACHER OF SINGING—COMPOSER
Metropolitan Opera House Studios, New York
Phone PEnnsylvania 6-2634—6 to 7 Mon. & Thurs.
152 Hawthorne Ave. Glen Ridge, N. J.

BETTY LASLEY
PIANIST — TEACHER
238 East 105th Street, New York, N. Y.

JANE ROSS
CONTRALTO
CHICAGO CITY OPERA
Address: 825 Orchestra Bldg., Chicago, Ill.

HENRY A. SCHROEDER
VOICE — Teacher of
VIOLA PHILO—EVELYN HERBERT—ROBT. HALLIDAY
Steinway Hall, New York

The CINCINNATI TRIO
ARY VAN LEEUWEN, Flute FRITZ BRUCH, 'Cello
MAY ESTEL FORBES, Piano
222 McCormick Place Cincinnati, O.

THE GERSTER-GARDINI SCHOOL OF SINGING
Founded by Ettelka Gerster, 1894
Complete Training: Opera—Concert—Radio
200 West 57th Street, New York City CO. 5-9131

DELPHIC STUDIOS RECITAL HALL
for Artist and Student Recitals
Reasonable rates
724 Fifth Ave., N. Y. C. COlumbus 5-9340

BETTY PARET
HARPIST
Studio: 264 Lexington Ave., New York. LE. 2-9544

Eugene Conley
TENOR
Mgt.: Esther Snow Carter, 586 Newbury St., Boston, Mass.

MAX HELFMAN
Contrapuntal Technic—Based on Actual Practice of the Masters. Sight Singing—Supplemented by Systematic Study of Lieder Literature.
160 West 73rd Street, New York TRafalgar 7-6700

CAROLYN GRAY
COACH—ACCOMPANIST
PROGRAM BUILDER—PIANIST
The Beaux Arts, 307 E. 44th St., N.Y.C. MU. 4-4860

MISCHA MELLER
PIANIST
Studio: 8 West 52nd St., N. Y. C.
Concert Management:
Richard Copley, Steinway Hall, N. Y.

Cantor JACOB SCHWARTZ
INSTRUCTOR OF HAZANUTH
Students prepared for the Cantorate
Studio: 585 West End Ave., N. Y. City SChuyler 4-2394

DAVID ZEIKEL
DISTINGUISHED AMERICAN VIOLINIST
CONCERT — RECITAL — RADIO
27 Arlington Avenue,
Santa Barbara, Calif.

WILLIAM ROYAL
TENOR
CONCERT — OPERA — RADIO — ORATORIO
1830 Cahuenga Blvd., Hollywood, Calif. Phone GL. 8218

MILDRED SANGER HOUSE
COMPOSER—CONDUCTOR
1423 So. St. Andrews Place,
Los Angeles, Calif. Phone RO. 8326

CLEMENCE GIFFORD
CONTRALTO
Behymer Artist Bureau, Philharmonic Auditorium,
Los Angeles, Cal. Personal Rep. Wynn Rocamora

MILFORD JACKSON
BARITONE — TEACHING
Pupil of Mario Sammarco, Milan, Italy
Frank La Forge and Solon Alberti, N. Y. City
Italian—French—German diction
718 N. Columbus Ave., Glendale, Cal. Kenwood 6242

SUTRO-SEYLER STUDIO
MUSIC DANCE DRAMA
1417 West Blvd., Los Angeles, Cal. Phone WHitney 6316

CLARENCE LOOMIS
AMERICAN COMPOSER
TEACHER of THEORY and PIANO
DRUMMOND, MICHIGAN
(Summer address)

A. KRONKOWSKI
VIOLINIST AND TEACHER
Beginner and Advanced
233 S. Broadway, Los Angeles, Cal. Phone MA. 4727

BESSIE FUHRER ERB
VIOLINIST—TEACHER
CONCERT MASTER WOMAN'S SYMPHONY ORCHESTRA
132 S. Serrano, Los Angeles, Calif. Phone EX. 4758

VERA BARSTOW
CONCERT VIOLINIST CHAMBER MUSIC
TEACHER OF VIOLIN
1831 N. Beverly Glen Blvd., Los Angeles, Calif.
Phone West Los Angeles 32237

LILLIAN BOWLES
CONCERT ARTIST and TEACHER
COSTUME RECITALS
400 N. Serrano Ave., Hollywood, Calif. MO. 18998

WILLEM VAN DEN BURG
Assistant Conductor San Francisco Symphony
Former solo cellist Philadelphia Orchestra
2318 Leavenworth Street San Francisco, Calif.

NINO MARCELLI
CONDUCTOR
SAN DIEGO SYMPHONY ORCHESTRA
2740 First Ave., San Diego, Calif.

RAYMOND McFEETERS
PIANIST
ACCOMPANIST
COACH
728 S. Marengo Ave., Pasadena, Calif. Phone Terrace 3361

DR. GEORGE LIEBLING
ARTIST TEACHER COMPOSER
CONCERT PIANIST LISZT EXPONENT
5533 Hollywood Blvd., Hollywood, Cal. HI. 1131

GERHARD JOËL
CONDUCTOR
of orchestra, opera and radio—Berlin, Munich, Brunswick, Amsterdam, Brussels, London, Buenos Aires, New York, Philadelphia. 7216 Hollywood Blvd., Hollywood, Calif. Phone HI. 3579

JOSEPH QUINTILE
SOLO HARPIST
CONCERTS
Formerly Harpist of Cincinnati Symphony Orchestra
1439 N. Curson, Hollywood, Calif.
Phone HI. 9945

Thomas Griselle
COMPOSER
1800 El Cerrito Place,
Hollywood, Calif.
Phone Hillside 9006

JACQUES GERSHKOVITCH
CONDUCTOR
Portland (Oregon) Junior Symphony Orchestra and Salem (Oregon) Philharmonic Symphony Orchestra

JOHN HOPPER
PIANIST
ACCOMPANIST
TEACHER
116 N. Wilton Place, Hollywood, Calif. Phone GL. 2445

GERALD H. S. KENDALL
PIANIST
ACCOMPANIST
TEACHER
Beginners and Advanced
800 N. Brand Blvd., Glendale, Calif. Phone Douglas 8585

ARTHUR ROSENSTEIN
ACCOMPANIST and COACH
Metro-Goldwyn-Mayer Studios
Culver City, Calif.
Phone: Hillside 3758

LILLIAN STEUBER
CONCERT PIANIST
109 S. Hoover St.,
Los Angeles, Calif.

BAXTER RINQUEST
TEACHER of SINGING
MAKER OF SUCCESSFUL SINGERS AND ARTISTS
Author of Vocal and Speaking Text
Exponent of Bispham, Stephens, Brady, Witherspoon
1435 N. Stanley Ave., Hollywood, Calif.
Phone HI. 4488

EDITH KNOX
CONCERT PIANIST
ARTIST TEACHER
1547 S. Gramercy Place,
Los Angeles, Cal. Tel. RO. 8245

LOIS HIGHLEY
SOPRANO
Lecture-Recitalist
in Songs of Many Nations
Highley Manorplace, Rt. 1, Box 213-B,
Oklahoma City, Okla.

WM. BACHENHEIMER
CONDUCTOR
GRAND & LIGHT OPERA
VOICE—COACHING
Musical Director of MARIA JERITZA
1945 Franklin Circle, Hollywood, Calif. Phone HI. 1486

VIRGINIA CARD
COLORATURA SOPRANO
OPERA — SCREEN — RADIO — CONCERT
1215 Lodi Place, Hollywood, Calif. Tel. GL. 3166
Behymer Artist Bureau, Los Angeles, Calif.
Personal Representative: Wynn Rocamora

BEN EDWARDS
DIRECTOR—VOCAL COACH—BASS-BARITONE
HOLLYWOOD SYMPHONIC CHORISTERS
Available for Sound Recording—Radio—Concert
Also available for Choir Conducting
Marjorie Allen, Bus. Rep. Phone CR. 5185 (Hollywood)
Music Dept. Junior College, Fullerton, Calif.

ADELAIDE ANDERSON
CONCERT PIANIST
ACCOMPANIST
Formerly Faculty Member Chicago Musical College. Hotel Boise, Boise, Idaho and Adelaide Anderson School of Music, Pocatello, Idaho.

MALCOLM McMILLAN Teacher of SINGING
COMPOSER—CONDUCTOR. Twelve years conductor St. Paul Orpheus Club. Past President and head of Voice Department, Guild of Music Teachers, Chapter 11. 730 No. La Cienega, Hollywood, Calif. OX. 1306

HELEN BATES Teacher of Singing OMERON CARL TENOR
1030½ N. Western Ave., Hollywood, Calif.
Phone HE. 9922

BEATRIX MAYO
MEZZO-CONTALTO
OPERA — CONCERT — RADIO — ORATORIO
5216½ Lexington Ave., Hollywood, Cal. Phone No. 7637

IDA GUNNELL
LYRIC COLORATURA
RADIO — CONCERT — TEACHING
12247 Hesby St., North Hollywood, Calif.
Phone No. Hollywood 4825

MARY REARDON
SOPRANO
RADIO — CONCERT — ORATORIO
702 Crenshaw Blvd., Los Angeles, Cal. Tel. GR. 8874

GEORGIA WILLIAMS
VIOLIN
RADIO—RECITAL, TEACHING
1247 S. Windsor,
Phone WH. 4190 Los Angeles, Calif.

HAROLD HURLBUT — DE RESZKE EXPONENT OF
TEACHER OF SINGING STARS OF SCREEN, STAGE, RADIO (NBC, CBS) OPERA
2150 Beachwood Drive, Hollywood, Calif.

TUDOR SINGERS
CONCERTS IN COSTUME (Five Artists)
Coached by JOHN SMALLMAN
Daisy Sinclair, Mgr., 500 S. Virgil St.,
Los Angeles, Calif. Phone FE. 8244

VIRGINIA WRIGHT-SMITH
CONCERT PIANIST
RADIO—RECITALS
1792 Maple, Pasadena, Calif. Phone Colorado 3231

FRANCES MARION RALSTON
AMERICAN COMPOSER-PIANIST
TEACHER OF THEORY and PIANO
529 S. Harvard Blvd., Los Angeles, Calif.

ALTA TURK
CONCERT SOPRANO—TEACHER
605 S. Norton, Los Angeles, Calif.
Phone EX. 4572

EUNICE WENNERMARK
CONCERT VIOLINIST
RADIO — RECITAL — TEACHING
1620 W. 47th St., Los Angeles, Cal. Tel. VE. 5350

VERNON LEFTWICH
AMERICAN COMPOSER and CONDUCTOR
Arranging — Orchestrations — Theory Teacher
840 S. Broadway, Los Angeles, Cal. Tel. Tucker 6476

VICTOR PRANSKI
VOICE SPECIALIST
6683 Sunset Blvd., Hollywood, Calif. Phone GR. 6725

DAISY SINCLAIR
ACCOMPANIST — COACHING
500 S. Virgil St., Los Angeles, Cal. Phone FE. 9441

GRACE BUSH
COMPOSER-POET, LECTURE RECITALS
123 N. Oxford, Los Angeles, Calif. Tel. GL. 3293

MISCHA LHEVINNE
PIANIST
Studio: 1037 Vista del Mar, Hollywood, Calif. Phone GL. 5939

HOMER GRUNN
TEACHER OF PIANO AND COMPOSER
911 Westchester Place, Los Angeles, Calif. Phone RO-1267.
Robert L. Hollinshead, Mgr.
5855 Hollywood Blvd., Hollywood, Calif.

NELL COOPER
CONTRALTO
RADIO — CONCERTS — RECITALS
5168 Harold Way, Hollywood, Calif.
Phone OL. 0592

MARY CARR MOORE MUS. DOC.
AMERICAN COMPOSER
1816 S. Oxford, Los Angeles, Calif.
Phone: RE 5901

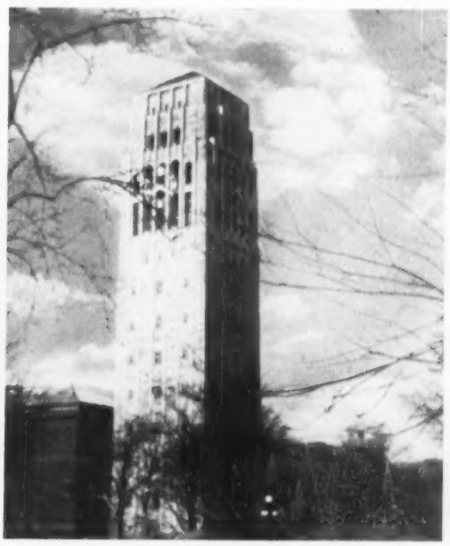
ELINOR REMICK WARREN
COMPOSER—PIANIST
410 S. Arden Blvd. Los Angeles, Calif.

ADVERTISING INDEX

	Page
AHRLING, Adelaide	32
Alberti, Solon	3
Alexander, Arthur	31
Allen, Creighton	32
Althouse, Paul	30
American Academy of Dramatic Arts	4
Anderson, Adelaide	33
Antoine, Josephine	12
Arendt, Elsa Harthan	6
Atkins, Mae Graves	32
Auditorium Building	17
Auditorium Recital Hall	6
BACHENHEIMER, Wm.	33
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	24
Baker, Charles	32
Baklor, Elsa	32
Ball, Samuel	24
Balokovic, Zlatko	30
Bampton, Rose	12
Bane Booking Bureau	30
Bannerman, Lois	30
Barbirolli, John	30
Barre-Hill	12
Barrows, Harriot Eudora	6
Barstow, Vera	33
Bartlett & Robertson	30
Bauma, Emile	30
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A	16
Benner, Tord	24
Bentley, Anne Mary	32
Bentonelli, Joseph	30
Berumen, Ernesto	3
Bigalli, Dino	4
Bishop, Frank	30
Bitter, Marguerite	5
Blatherwick, Barbara	29
Blickfelt, Frederik E	24
Bloom, Tessa	4
Booras, Marion Schroeder	32
Booth, Eva Lynne	32
Borowsky, Serge	32
Bourg, Giacomo	6
Bovy, Vina	31
Bowen, Dorothy	32
Bowles, Lillian	33
Boyd, Mary Teitsworth	5
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	16
Braun, Leo	3
Britain, Radie	6
Brocks, Hanna	3
Brown, Eva	5
Browne, Mildred	6
Brownlow, William	6
Burgess, June	3
Burnham-Wragg Piano School	5
Burns, Blythe Taylor	33
Bush, Grace	4
Butler, Hanna	31
Buxton, Eugenia	5
Byers, Roxana	
CADMAN, Charles Wakefield	24
Caidin, Jack L.	6
Callimahos, Lambros Demetrios	28
Cameron, Basil	30
Cameron, Jane	6
Campbell, Roy	4
Campon, John	3
Card, Virginia	33
Carlson, Harry T	32
Carreras, Maria	16
Carson, Leon	31
Carter, Ernest	30
Case, Harriet	4
Castagna, Bruna	31
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	31
Chamlee, Ruth Miller	16
Chapman, Frank	31
Chase, Helen	6
Cherniavsky, Leo	16
Chicago Musical College	14-31
Chittenden, Kate S.	4
Cigna, Gina	31
Cimini, Pierro	5
Cincinnati Trio, The	32
Clarke, Tom	24
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	16
Cole, Lorenza Jordan	3
Collins, Edward	4
Colson, Frank	5
Conley, Eugene	33
Cook, Naomi Cullen	14
Cooper, Nell	33
Cornell, A. Y.	32
Cottlow, Augusta	6
Coward, Mary Cook	5
Creatore Grand Opera Company	6-13
Crooks, Richard	30
Culbertson, Ruth	32
Curtis Institute of Music	31
Czerwonky, Richard	32
DARBO, Erica	30
D'Arville, Colette	29
Davis, Montgomery	29
De Avirett, Mr. and Mrs. Abby	5
De Hoyos, Aletta	5
Dellera, Riccardo	32
De Long, Rosabelle	5
Delphic Studios Recital Hall	33
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	24
De Sellem, Elaine	32
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	5
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	31
Dounis, D. C	31
Draper, Freda	32
Dresskell, Lucile and Miles	4
Dryer, Kathryn Tyndall	4
EAST, Grace Adams	24
Eastman School of Music	31
Eckstrom, Adolph	29
Edwards, Ben	33
Eisenberg, Maurice	28
Elkan, Ida	6
Ellison-White Conservatory	25
Elman, Mischa	30
Elmore, Robert	4
Erb, Bessie Fuhrer	33
Erb, John Warren	6
Everett, Charles	16
FAHNESTOCK, Karol	4
Fear, Arthur	31
Fiedler, Elsa	6
Files, Ada Belle	32
Flack, Robert	5
Forest, Frank	31
Forsyth, Josephine	31
Foster, Harriet	4
Fox, Felix	32
Frantz, Dalies	12
French, Isabel	4
Freund, Helen	6
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A	3
Galamian, Jean	28
Garrigue, Esperanza	3
Geon, Marcella	4
Gerschkovitch, Jacques	33
Gerster-Gardini School	33
Giannini, Dusolina	30
Gibson, Michel	28
Gifford, Clemence	33
Giglio, Sandro	4
Gillette, Ruth	24
Golde, Walter	3
Goldstein, Sarah	28
Gonvierre, Claude	3
Goodman, Mischa	32
Goodwin, Esther	32
Gorin, Igor	24
Gorodnitski, Sascha	31
Got, Claude	28
Graffman, Vladimir	3
Grainger, Percy	31
Grasse, Edwin	3
Gray, Carolyn	33
Gray, John A	5
Greenlees, Loudon	29-30
Greenwell, Gean	32
Griffis, Elliot	16
Griffith, Yeatman	25
Griselle, Thomas	33
Groff-Bryant, Anna	6
Grunn, Homer	33
Gunnell, Ida	33
Gustafson, Lillian	31
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
HAGEMAN, Richard	24
Halbert, Howard	5
Hammond, Alexander	5
Harris, Daniel	4
Harris, Edward	3
Hart House String Quartet	31
Hartley, Mildred Howson	32
Hassler, Jeanne	6
Hawks, Catherine	32
Helfman, Max	33
Hempel, Frieda	31
Henry, Harold	6
Herrick, John	31
Hess, Hans	32
Hess, Myra	27-30
Hier, Ethel Glenn	4
Highley, Lois E.	33
Hille, Waldemar B	4
Hofmann, Josef	31
Hollywood-Knickerbocker Hotel	25
Holtzman, Mme. Florence Lee	25
Hopper, John	33
Horne, Mina	16
Horton, Russell	5
Ho-Te-Ma-We	5
Hottinger, Elsa	6
House, Mildred Sanger	33
Howell, Ruth	5
Hoyen, George	6
Hurlbut, Harold	33
Huss, Henry Holden	6
Hutcheson, Ernest	31
INSTITUTE of Musical Art	29
Iturbi, Jose	30
Irwin, Richardson	4
JACKSON, Milford	33
Jenkins, Louise	32
Jepson, Helen	12
Joel, Gerhard	33
Jolliffe, Norman	3
Juilliard School of Music	31
KASS, Florence	6
Kaye, Milton	32
Kazamek, George	28
Kendall, Gerald H. S	33
Keutzer, Clyde	31
Kilenyi, Edward	28
King, Gibner	30
Klein, Joseph J.	5
Knox, Edith	33
Koechig, Ruth Terry	5
Krieg-Gerin Studios	5
Kronkowski, A.	33
Kryl and His Symphony Orchestra	14
Kubelik, Jan and Rafael	24
LABERTE Instruments	28
La Forge-Berumen Studios	31
La Mar, Grace	32
La Motte, Lila	4
Lanier, Helen	4
Lasley, Betty	32
Lawrence College Conservatory	4
Lawrence, Dorothea	32
Leftwich, Vernon	33
Lehmann, Lotte	16
Lehmann, Otto	32
Leopold, Ralph	4
Leslie, Marion Frank	31
Levy, Ellis	5
Levy, Heniot	4
Lewis, Bette	5
Lhevinne, Josef	30
Lhevinne, Mischa	33
Liebling, Estelle	31
Liebling, George	33
List, Eugene	31
Liven, Marex	28
Loewenguth Quartet	28
Loomis, Clarence	33
Lorelle, Lucile	5
Luboshutz & Nemenoff	31
Luening, Ethel and Otto	4
Lundell, Esther	16
MacDERMID, Sibyl Sammis	4
MacDonald, Amanda	32
MacDonald, Jessie	5
MacKown, Marjorie and Allison	6
Magasin Musical, Pierre Schneider	28
Magee, Edythe J.	6
Mahler, Fritz	31
Maison, Rene	30
Marcelli, Nino	33
Marcus, Adele	6
Margolis, Samuel	4
Martens, Violet	6
Martini, Nino	12
Mason, Edith	30
Mathieu, Andre	28
Matteson, Maurice	32
Mayo, Beatrix	33
Mecca Music Service	31
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	31
Meller, Mischa	33
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	12
Meusei, Lucille	32
Miccu, Mario	32
Miller, Cecile Heller	6
Mills, Walter	27-30
Mitropoulos, Dimitri	30
Mittell, Philip	3
Mola, Corradina	28
Monath, Hortense	30
Montez, Luisa	4
Moore, Grace	30
Moore, Mary Carr	33
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	16
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Service	32
McArthur, Edwin	4
McClanahan, Richard	6
McFeeters, Raymond	33
McMillan, Malcolm	33
NARDINI, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	31
Nelson, Edgar	14
Newton, Ivor	28
Nichols, Alice	6
Nigob, Eugene	32
Noack, Sylvain	5
Norena, Eide	29
Norris, Jean	28
Norton, Eunice	30
Novaes, Guiomar	30
OLSSON, Emma	6
Olsson-Seffer, Irma	5
Omeron, Helen Bates	33
Ondricek, Emanuel	4
Onofrei, Dimitri	6
PADGITT, Bissell I	4
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	33
Paris Saxophone Quartet	28
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	32
Pemberton, Virginia	30
Perfield, Effa Ellis	4
Persinger, Louis	16
Peters, Julia	30
Petri, Edoardo	3
Phillipowsky, Ivan	28
Picco, Millo	3
Ponselle, Carmela	16
Ponselle, Rosa	29
Posselt, Ruth	31
Potter, Marguerite	6
Prahl, Victor	32
Pranski, Victor	33
QUARTIN, Nina	32
Quintile, Joseph	33
RALSTON, Frances Marion	33
Ramsay, Mary and Timberg, Anders	28
Rapee, Erno	30
Raymond, George Perkins	31
Rayner, Sydney	15-30
Reardon, Mary	33
Rebner, Wolfgang	16
Reese, Mae Gilbert	5
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Rethy, Esther	16
Rhodes, Ellis and Mildred Ware	5
Riesberg, F. W.	3
Rinquest, Baxter	33
Rio, Mme. Anita	3
Robinson, Mrs. M. Hennion	5
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	28
Roland, Norman	30
Romani, Romano	16
Rooney, Ruth	32
Roosevelt, Emily	6
Rosenstein, Arthur	33
Ross, Jane	32
Rossi-Diehl, Courty	32
Rousseau, Louis	4
Roxas, Emilio	32
Royal, William	33
SAIDENBERG, Daniel	6
Salles, Pleyel	28
Sample, John Dwight	14
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Schelling, Ernest	31
Schmid, Adolph	16
Schofield, Edgar	3
Schroeder, Henry A.	32
Schuster, Joseph	4
Schwartz, Cantor Jacob	33
Schwerke, Irving	28
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Senderowna, Lyuba	32
Shaffner, Ruth	4
Shelton, Gari	16
Shelton, Maud Key	4
Shure, Leonard	4
Sinclair, Daisy	33
Skilton, Charles Sanford	32
Skrobisch, Jean	3
Slenczynski, Ruth	28
Slocum, Blanche	4
Smallman, John	24
Smeterlin, Jan	30
Sorce, Charles	6
Spalding, Albert	31
Spada, William	6
Spear, Thelma	6
Steele, Eleanor and Clovis, Hall	16
Steuber, Lillian	33
Stillman-Kelley, Edgar	3
St. Leger, Frank	16
Stocker, Leonard	6
Stojowski, Sigismond	4
Sturani, Cesare	4
Sullivan, Mrs. Daniel	32
Sutro-Seyler Studio	33
Swain, Edwin Orlando	3
Swarthout, Gladys	30
Sword, Colleen	5
Sylenka	28
TALLEY, Marion	24
Tannenbaum, Helen	28
Tarnowsky, Sergei	4
Tennyson, Jean	30
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	24
Thorner, William	31
Tibbett, Lawrence	12
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Tudor Singers	33
Turk, Alta	33
Turner, Ann	6
Tweedy, Maude Douglas	3
ULANOWSKY, PAUL	32
University of Southern California	24
VAN DEN BERG, Willem	33
Van Der Velpen, Jeannette	6
Van Grove, Isaac	25
Vanna, Gina	32
Vaughn, Bertha	5
Violin For Sale ("J. B. G.")	32
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	16
Von Zweygberg, Lennart	6
WAGNER, OSCAR	30
Waldron, Marga	31
Waller, Dr. Frank Laird	6
Warren, Elinor Remick	33
Webster, Beveridge	31
Weigert, Herman	4
Weiss-Mann, Edith	28
Wennermark, Eunice	33
Westlake, A. Verne	4
Westminster Choir School	4
Williams, Georgia	33
Wolff, Ernst Victor	32
Woodforde, Eleanore	5
Wright-Smith, Virginia	33
YARTIN, Paul	3
Yon, Pietro A.	4
ZEIKEL, David	12-33
Zelzer, Harry	32
Zobelein, Bonnie	24
Zoller, Ellmer	3

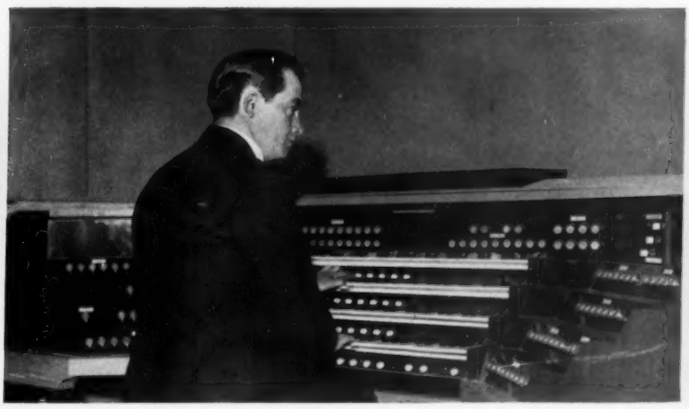
KIRSTEN FLAGSTAD and EDWIN McARTHUR
before the Albert Hall, London, where a poster announces the soprano's June 27 recital, with Mr. McArthur at the piano. (Photo © Otto Salomon.)

JOSEPH QUINTILE (right) and GARDELL SIMONS
in Hollywood. Mr. Quintile was for fifteen years harp soloist of the Cincinnati Symphony Orchestra, and Mr. Simons was solo trombone of the Philadelphia Orchestra.



THE MARION LEROY BURTON MEMORIAL TOWER
which houses the Charles Baird Carillon at the University of Michigan, Ann Arbor, Mich. Summer recitals are being given there by Wilmot F. Pratt, the university carillonneur, from June 3 to August 15, with Frederick L. Marriott, guest carillonneur on July 8 and 22.

CHARLOTTE BOERNER
leaving Honolulu with a large neckpiece of leis. The soprano recently gave a recital in the island capital, and, according to the tradition, the floral drapery will ensure her return there. (Photo by Palm Studio.)



WINSLOW CHENEY
was heard on Monday evenings during June in organ recitals over Station WQXR. The series continued the programs featuring great music for the organ which were opened in May for this station by Charles Henry Doersam, warden of the American Guild of Organists.

HAZEL HEFFNER,
contralto, on board the SS. Vulcania en route to a summer in Italy, where she is studying and giving several concerts arranged by her coach, Enzo Dell'Orefice. Shortly before she sailed, pupils of Miss Heffner gave a recital in Allentown, Pa.

JOSEPHINE ANTOINE,
soprano of the Metropolitan Opera, was soloist on the season's final program of the Ford Hour (Columbia network) on June 13 (David Berns photo.)

MARGARET SITTIG,
violinist, gave a concert at the State Teachers' College, Stroudsburg, Pa., June 29. Another recent engagement was at Lake Mohonk, N. Y. Forthcoming appearances include recitals in Maine, Massachusetts and New York states. The violinist is accompanied at the piano by her father, Frederick V. Sittig.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Review of the World's Music

The Fourteenth Year of
The Orchestra

JOSE ITURBI
Conductor

First Tour from
December Six

THE ROCHESTER PHILHARMONIC ORCHESTRA